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# **WALKING, HUTTING AND MAPPING:**

A LANDSCAPE ARCHITECTURAL INVESTIGATION INTO THE  
GENERATIVE POTENTIAL OF EXPERIENCE'S 'OTHER'.

A thesis submitted in partial fulfilment of the requirements for the Degree of  
Master of Landscape Architecture at Lincoln University

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# ABSTRACT

For landscape architecture, experience is a fundamental dimension of designing, but an elusive one. My research focuses on experience, asking “Given a research context which is ‘made’ in interacting, (through mapping) what operative place *does* and *could* the on-ground, in-site experience have?” I adopt an immersive, responsive and evolving design process which places primacy on both experience and landscape as activity. Through the creation of a dynamic part-physical and part-intangible mapping practice, this work examines the generative possibilities for Landscape Architecture in designing enriched experiences *from* an experience.

In taking this experiential focus, I use a perspective of the individual’s experience as an external entity: *accruing, fleshing* and *revealing* more of ‘its’-self. This perspective also considers the landscape as a spatio-temporal realm in which this ‘entity’ exists. As the particularities of site and perceiver come together, through interacting these concepts of experience and landscape begin to *transform*, adopting a perpetual state of *becoming*.

This research follows a design-directed process, guided by a reciprocating dialogue between designer and experience. Each stage of this process is generated by the preceding stage, grounded by theoretical positions and developed frameworks. The overarching methods begin with the generating of a site-based experience in Lake Sumner Forest Park. The operative, explorative and projective conditions of interpretive mapping, are employed to de-familiarise the ‘content’ of this experience in order to get beyond habitual response. Several relationships, connections and shifted conceptualisations are revealed in doing so. These inform and propagate a range of design interventions.

This research activates graphic representation and finds success in a part-diagram part-image *system*, sensitive *to* and capable *of* transforming with and conveying of experiential content. Secondly, it generates a tool-system which holds merit in its ability to translate ingrained subjective and sub-conscious processing into observable and spatially-organisable experiential data. Thirdly, this thesis challenges the understanding of ‘site’, finding generative possibilities in operationalising the

phenomena of site interaction. Lastly, this work positions the landscape architectural designer as a translator, finding purchase in a designing perspective with-and-of-the-experience.

This work proposes future scope in the investigation of landscape-driven experiences, both in what they reveal of enacted perspectives and conceptualisations of site, and in their potential to be a platform for change. Mapping, as a method developed from this work, holds possibilities in its re-application to alternative contexts, further experiences, micro-experience, and experienced design interventions. Given a challenging of several assumptions, mapping as a method both for critique and further design generating, proposes an infinite potential in the unveiling of on-ground and in-site experiencing. Finally, my research highlights the potential for the role of the Landscape Architect in designing from – and through – a subjectively motivated process.

Keywords: landscape architecture, design-directed research, experience design, mapping, critical cartographies, phenomenology, becoming, walking, hutting.

*“Things have an internal equivalent in me; they arouse in me a carnal formula of their presence. Why shouldn’t these correspondence in turn give rise to some tracing rendered visible again?” (Merleau-Ponty as cited by McCann 2008:267)*

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# PROLOGUE

## The Beginning

Entering directly into my Masters degree from my 4 year BLA, I approached my research with a set of tools, processes and understandings which I didn't question. My initial focus was on environmental sustainability, particularly in the context of how behaviours can be changed towards more sustainable practices. What the Masters opened up for me, however, was a questioning and challenging of concepts of site, experience, and design process. While my undergraduate education was preparing me for practice, the opportunities for critical reflection came to the fore when I began my postgraduate research. The questions and revelations that came with my research contribute to the discourse in Landscape Architecture, furthering ideas on design-directed research, and developing tools for experientially-rich designing.

While I reflected on the limitations of the tools and understandings I had on board from my BLA, I was at the same time tutoring into a second year theory class. During one lecture, the class was presented with 80 or so graphic images of 'maps'. Not traditional maps of land, but the type which are energetic, liberal, non-sensical, yet extremely evocative and at times provocative. This flooding with images, which challenged what we take as real, highlighted how I was locked into how I was approaching my research. With the critical hindsight of my early work, I identified a saturation of pre-thought in my process, my understanding and most hinderingly, within my purpose. Here a shift of focus moved from the *what*, to the *why*.

Parallel to this were a range of theoretical insights gained through the literature review. A shift in my thinking invited a shift of interpretation. I had a heightened awareness of how my preformed thoughts were limiting design-thinking potential. I recognised that this was a 'visible' connection and to enable a shift, a voluntary re-directing could be undertaken. However, the sub-conscious' equivalent of pre-thought are engrained schema's: perspectives and relationship which guide our encountering of the world. Access to these is often involuntary and invisible – such as the bringing to the surface of a memory triggered by a smell. While I could isolate my

conscious pre-thought, I could not do the same for my subconscious either to actively prevent it, or to investigate it.

Here two core revelations were highlighted: This engendered the logic that all human's conduct themselves through space and time with pre-thought or sub-conscious perspectives *despite*: thus both instances of pre-thought are ingrained and constant. I ventured a further conclusion that designs/interventions/concepts created by a pre-assuming designer and simultaneously rejecting of a participant's *own* pre-thought, are greatly reduced in their potential impact.

Through this aligning-of-dots, I felt a loosening in my conscious attention, and sensed a voice in my sub-conscious attention. It was from this point that I 'felt' a way forward come together. I sensed the potential in mapping, acknowledging a necessary methodological 'probing' to make visible the sub-conscious. I wagered this against early stage processes, and while those had always felt closed and finite, mapping had an expansive energy about it. I consciously rejected my previous tools and understandings as I knew them, and engaged actively – at times vulnerably – and only in a states which I felt were the 'inversion' of my previous designer performance.

Returning full circle to this work's first focus – sustainability and the tension to accept it – what this work quickly developed was a deep attention to site-experience as a platform of change. This perspective is a core aspect of the discipline of Landscape Architecture, but is often abbreviated or overlooked; an investigation into site-experience contributes to the discipline's knowledge base. With this accepted, the attaching of a second perspective – that there is perhaps room to improve the potential of our approach to enable more readily a transitioning through a participant's point of tension to change – invited a reflective tone. How can I – as a 'tool' whose purpose is to 'design' – respond to this challenge?

For this work, it began with process and a curiosity with all things 'pre-thought'.

## A 'how-to'

Throughout the presentation of this work I have developed and employed several techniques to explain what became a multi-dimensional 'perspective' and 'method'. As this investigation is based on a personal site-based experience, I have worked to convey a range of 'data' in order to explain the constructing of a logic or development of a conceptualisation.

Firstly, I narrate my actual experience in italics, providing a parallel acknowledgement of the initial and intuitive basis for associated discussion. The actual converting of my experiencing into condensed and conveyable 'explanations' was done through visuals. These visuals are included in Appendix A: Map-Making. Their collating, spatial placement within the larger system of 'mapping', and design relevance are discussed in chapters 4 and 5. Thirdly, I – as with 'pre-thought' – found communicating my process difficult and restricting within the confines of recognised term definitions. Therefore I frequently make use of compound phrases and propose several shifts in the meaning of a term or concept. Additionally, several theoretical positions propose concepts, which in my interpretation, convey ideas accreted through this work. Here, I employ a multi-dimensional system for explaining (and at the time – understanding) a predominantly intangible subject and research context.





# CHAPTER 1: INTRODUCTION

Experience is a familiar and constant action. Everyone experiences, everyday, and all the time. Experience shapes how we interact, it shapes what we understand and it shapes why we 'do'.

Drawing from a definition founded in psychology, experience can be understood in three ways: "Experience (n) 1. A conscious event: an event that is lived through, undergone, as opposed to one that is imagined 2. The present contents of consciousness 3. Events that result in learning" (2007:354). Here, profound qualities are introduced of experience: it is a conscious event; it is consciousness made manifest; and it is a medium for change. Before experience, lies perception, or our perceiving of a situation. Again, drawing from psychology, "perception [is] our senses probe[ing] the external world". This definition gives the primary basis of perception, but a more complex understanding asks: "It is worth asking why we have both *perceptions* and *conceptions* of the world? Perception is somehow separate, and in several ways different from our conceptual understanding [of the world]" (The A.P.A Dictionary of Psychology 2004:707).. While we take in cues through primal sensing, we also apply schemas, past experiences and concepts to a situation at hand.

Analysing these two terms individually, a relationship can be construed. Experience as a temporal event, is deeply influenced by personal perception both through senses and conceptualisations of the world. Therefore, in order *to* experience, our perception must make sense of a situation: "It is not an armature with which we can frame our endeavours. Perception simply is. We are always-already perceiving. Perception precedes knowledge and knowledge is never outside of perception" (Murphy, 2014:3) In activating '*constant perceiving*' and therefore '*always experiencing*', are you aware of your experiencing *in-moment*? Can you *describe* 'It'? By reflection, could you *communicate* with 'It'? If you could, how might you go about consciously *using* 'It'?

## 1.1 The Question of Experience

I call experience 'It' because, as my research reveals, experience has palpability. It is an event of phenomenal proportions, made 'visible' through a unique alignment of multi-dimensional components. In the practice of Landscape Architecture we invite 'Its' existence and we address it through the designing of spatial programmes which are a platform for human experience. We indicate 'Its' existence in our imagined worlds conveyed through rich graphical constructs. But, when I ask of my site design process at what point is experience investigated, I find that it is difficult to locate; leaving me overwhelmed by its indescribability and questioning if all I've designed is a stage for action rather than an intervention infinitely involved in the manner of action a landscape might direct. To move forward with this tension as the core to my research, what would happen if I was to revisit my experience, try to describe it, try to communicate with it? Might this allow me to explicitly use it?

Already, I have applied a form-ness to experience and in seeking to operationalise it, an initial challenge lay in being able to imagine it in order to relate to it. Experience is something which has a common, every day meaning. But to understand experience as an 'other' between our body as tool, our mind as a processor and projector, site as a stage and the environment as atmosphere, demands a fresh interpretation of the term.

Therefore, to undertake these questions of experience, I first worked to *animate* 'It' and give 'It' a visual-palpability<sup>1</sup>. In doing this, several imaginative assumptions – echoed in mapping – helped construct a usable perspective on experience.

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<sup>1</sup> Charlotte Murphy writes of this activity as a *palpating* of space: "Although you cannot perceptively touch [experience] with your hands, you can visually palpate it, and you can inhale the texture of the dust and the scent of smoke and cooking fumes. As the particles [of all life force] rotate in the air new sets of alliances and connections are made between them". She positions of this 'coming together', more so as an activeness rather than an absoluteness: "In this way, the characteristics of the visible are active: they *do*, rather than *exist* as an absolute". (2014: 26)

*I imagined my experience as a form-being. Once created, it resided within a realm other to the one inhabited by my body but intrinsically connected, alongside other potential, actual and parallel experiences.*

Grounding this intuitively-sensed perspective of my experience, is the work of phenomenological researcher Maurice Merleau-Ponty as examined by architectural academic Rachel McCann (2008): “He examines painting as a dynamic act in which the painter sees a portion of the world, brings it inside the body through vision, mixes it with his or her embodied way of understanding the world, and expresses the mixture back into the world in the form of a painting. This act makes the painting a carnal echo, a residuum of the dynamic mixing of the visual world and the painter’s carnal schema”. (pg. 265)

*In the sense of form, once created it had both volume and substance. In the sense of being, it expanded, re-formed and moved – qualities of aliveness.*

Of this McCann reflects, “In exploring painting as carnal echo, Merleau-Ponty characterizes it in spatio-temporal terms of depth, dimensionality, interval, and movement” (2008:265). She also writes that distinguishable from the primary qualities of an object “which include quantifiable properties such as length, height, form and outline” are secondary qualities – “which [are] unquantifiable properties such as texture, colour, and lustre and thus are conceptually ‘uncertain’, unreliable, and prone to change” (2008:266). These ‘uncertain’ dimensions – which McCann attributes to objects, but are equally relevant to non-objects – imbue both a sensing and promise of transformation.

*The fabric of this realm is a series of linear pathways, each a theme fundamental to the experience. Readily available, my presence sends a charge through these, activating these pathways as I am experiencing. Here, a reverberated performance of interaction takes place.*

Merleau-Ponty frames this interaction through spatiality of the body: “the space of the body [is] the ‘primary here from which all the there’s will come’. The body is the origin point of spatiality, irretrievably altering space by its location and movement within it” (in McCann 2008:270). Further to this he explains what I have proposed as performance: “In experiencing depth relationally as the distance between us and a

perceived thing – an unfolding phenomenon and ontological equal whose body [becomes to abide] at some remove from our own” (in McCann 2008:271).

In working towards making *visible* a distinction between myself and my experience, I began to *imagine* – and as will be discussed and related to – my experience as an ‘other’. Fleshing out this ‘other’, Landscape Architect Charlotte Murphy’s reflection of Merleau-Ponty is useful in its explanation: “There is a paradoxical relationship between our flesh and the flesh of the [phenomenological realm]: it is at once distinct and thoroughly muddled” (2014:19). Here, Murphy offers a distinction between the flesh of the human body – visible, solid and structural – compared to the flesh of phenomena which is more membranous in quality: transparent, thin and the outermost boundary. “As we revolve this image...in our minds we can be at one and the same time absorbed by the minute...and struck by the vast scale apparent. A scale both vast and intimate” (Murphy 2015:19). Experience is therefore continually in a cycle of *being fleshed*. Bringing in my own understanding of experience garnered through this work, it can accumulate volume without meeting wholeness, and it can accrue substance without meeting definition. Here, the attributing of qualities bring a sense of clarity, moving this perspective on experience towards something *relatable*.

Murphy further expresses Merleau-Ponty’s perspective on the phenomenological potential of the human body. In applying the characteristics of *form*, *fleshing* and *being* to experience, her description captures this: “[Experience] as a being (‘other’), maintains an openness to the world. It is in this openness that the body [of this other] is perpetually coming into being. This openness is integral to the development of the body over time. It in fact formulates the [other] as a being” (2014:20). In isolating a specific experience<sup>2</sup> and clarifying the cause of such ‘growth’, its ‘beginning’ is founded upon my presence sending a charge through the realm of my experience. In this sense, experience thus enacts a state of *growing* rather than *filling* – both in volume and substance – and what is made explicit in Murphy’s

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<sup>2</sup> Within this thesis Nina Hut Tramp was taken to be one entire experience. Its beginning and ending were denoted by the time of entry into and out of the spatial location of Nina Hut Tramp. In inviting Ingold’s sense of temporality, this one experience can be expressed as a section – isolated – upon the line of experiencing present throughout life.

position is a sense of *aliveness* to experience. Through projecting *aliveness* onto experience's being, an openness through relatability can be achieved.

Thus, by gathering conceptual clarity, I could initiate 'getting-to-know' the experience, both in 'where' 'It' might reside and 'how' I might communicate with 'It' (section 2.1).

## 1.2 Constructing a framework for experience

I have thus far introduced my encounter with the ontological conditions of experience through an organic description of a grappled-with concept. Within the following section, positions developed by Maurice Merleau-Ponty (2008), Anthropologist Tim Ingold (1993) and Design Professor Richard Buchanan (2001) are applied. In conveying an ambiguous concept (experience), these three theorist's positions work to accrete my understanding of my experience, building clarity in the depth of layering: Ingold presents a discussion on the temporality of Landscape, proposing a 'realm' in which experience might 'exist'; Merleau-Ponty gives interpretation of experience's qualities; and Buchanan steps outside of experience's actualities and offers a designer's approach both useful and appropriate. The investigation at the core of my research unfolded organically, and most insight came after mapping and designing, when I reflected on what it was I had done and how I had done it. This theoretical discussion therefore provides a deepening and focussing of the idea of experience. Leveraging from this theoretical foundation I have developed my perspective on these concepts and outline them below.

### Experiencing in Landscape

In the introductory paragraphs, I expressed a realm in which experience manifests<sup>3</sup>. In Tim Ingold's article 'The Temporality of Landscape' (1993), he presents an

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<sup>3</sup> "The fabric of this realm is a series of linear pathways, each a theme fundamental to the experience. Readily available, my presence sends charge through these, activating these pathways as I am experiencing. Here, a reverberated performance of interaction takes place" (chapter 1 pg. 3)

amalgam of insights which – as with projecting animated qualities onto experience – bring to this realm a conceptual discussion that is useful in the relational clarity it provides.

To begin this grounding of ‘realm’, Ingold teases out a useful contrast between ‘Land’ and ‘Landscape’, reflecting on the difference in quality of the space my body occupies (land) and the space my experience occupies (landscape): “Land is a kind of lowest common denominator of the phenomenal world, inherent in every portion of the earth’s surface yet directly visible in none. You can ask of land...how much there is, but not what it is like. But, whereas land is...quantitative and homogeneous, the landscape is qualitative and heterogeneous” (1993:154). Here he remarks on the conditions of this realm, placing forefront the immaterialness inherent when working with experience. Furthermore, of ‘pointing’ to where exactly landscape might exist, he writes: “The world of nature...is what lies ‘out there’. All kinds of entities are supposed to exist out there, but not you and I. We live ‘in here’, in the intersubjective space marked out by our mental representations. Application of this logic forces an insistent dualism, between object and subject, the material and the ideal, operational and cognized” (1993:154). Developing this further, he proposes a rejection of the binary relationship, and instead advocates an encompassing of *both*: “In Landscape, each component enfolds within its essence the totality of its relations with each and every other” (1993:154). Therefore experience, according to Ingold, does not exist in an either/or relationship, but in a between relationship. To this work, this between-ness is a pointing to of experiential potency. What Ingold therefore offers to this work is further clarity in the frame of mind generative for designer operation<sup>4</sup>.

Ingold proposes *activation* within landscape through interaction between form and function. “The [themes] of the landscape are not, however, prepared in advance for creatures to [discover]. [Instead, these interactions] are generated and sustained in and through the processual unfolding of a total field of relations that cuts across the emergent interface between organism and environment” (1993:156). This imaging is

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<sup>4</sup> This ‘position’ is reflected upon further in this chapter and in chapter 6, whereby I sought to operate *with* my experience and *of* my experience – a key approach enacted when I could acknowledge a sophisticated level of intuitive understanding about ‘It’ had developed.

likewise in an experience's sense of temporal performance played out between person and environment. To better make explicit the usefulness of Ingold's position, the *themes* I identified as part of my own perceiving of my experience were: walking – pertaining to the act of journeying; hutting – pertaining to the activity of the Hut; and energies – which reflect the emotional, physical and sensual feeling of any one moment. These are the themes which constitute the Landscape of my experience<sup>5</sup> (see appendix A for clarity in how these perspectives were expanded upon and applied in mapping).

Here Ingold offers a positioning of Landscape which is deeply convoluted. Of key focus is the applying of 'landscape' as a lens, making visible the interactions during in-moment experiencing. Rather than attempt to ascertain complete descriptions or indeed attain binary or extremity categories of landscape, Ingold's insights continue to "take things by the middle", echoing how as Badiou puts it, "[the] in-between [is] characterised by process and change" (Badiou 2000, as cited by Lewis, 2010:2). Further, Holland explains, "We stroll through a site in flux, not to dictate one static form from another, but to foster the emergence of a relationship of mutual becoming" (Holland, 1998 as cited by Lewis, 2010:2).

Lastly, Ingold proposes an acute metaphorical observation of parallel experiences. Here also, the essentialness of temporality (discussed in chapter 4 and 6) in experience is introduced. In presenting an almost cartographic<sup>6</sup> understanding of experience, he writes: "It is as though, from an imaginary position above the world, I could direct the movements of my body within it: like a counter on a board...And whereas actual journeys are made through a landscape, the board on which all potential journeys may be plotted is equivalent to space" (1993:155). What he proposes is reflective of my imaginings of parallel experiences<sup>7</sup>. Through taking the time to reflect on an experience, it becomes apparent that it is one of many

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<sup>5</sup> "I imagined my experience as a form-being. Once created, it resided within a realm other to the one inhabited by my body but intrinsically connected, alongside other potential, actual and parallel experiences" (chapter 1 pg. 3).

<sup>6</sup> This 'cartographic' notion will be revisited and explored in depth in section 1.5

<sup>7</sup> "I imagined my experience as a form-being. Once created, it resided within a realm other to the one inhabited by my body but intrinsically connected, alongside other potential, actual and parallel experiences" (chapter 1 pg. 3)



‘potential, actual and parallel’ experiences – a notion strengthened when considering Ingold’s continual attributing of temporality throughout his discussion.

Having gained this ‘within’ perspective and an ‘in-between’ quality to landscape as ‘realm’, experience’s ‘other’ can then be placed as a resulting formation born through the enacting within landscape. Like the growing of a pearl, experience here too gains its volume and substance, forming potent ‘bodies’ of temporally-based data<sup>8</sup>.

### Landscape driven experiences

In this section I wish to make explicit the importance of this pervading focus placed on interaction by bringing into this discussion the *enactors* of this interaction, the perceiver – and – site. In a sense, this initial meeting is the ‘platform’ for which all activities and actions conceptualised thus far, can begin.

Lewis offers a succinct expression of this: “The site is not merely a thing, a collection of objects, or a problem to be fixed, but a place of process and relationships” (2010:1). As he proposes “to champion the transitional state of interaction between mobile entities” (2010:2) a focus on “the subtle nuance and allusive courtship in which each assumed entity (site + perceiver) becomes another in a mutual resonance” (2010:1). As an expressive and abstract position, the introduced concepts of ‘walking’ and ‘hutting’ reflect Lewis’s position through actualities of experiencing. Walking (as with experience) is a ‘known’ concept with various associated meanings: *a walk*; *to walk*; *walking*. Equally the term ‘hut’ calls on images of primitive shelters. But, as was uncovered through mapping, when *activated* through experiencing these terms take on an expanded meaning and were shown to be embedded in the experience and affecting mode of ‘doing’. This change in meaning was prevalent across a range of temporal and spatial scales. ‘The walk’ was a section of an overall journey. It was not *the* journey, but instead a spatio-temporal

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<sup>8</sup> While this term is somewhat static in the imagery it evokes, it makes explicit the potential and purpose of all components of experience (tangible or intangible, physical or abstract). Shown in mapping (chapter 4) and specified in appendix B, this data (the substance of my experience) propagates volume in each components’ connections made ten-fold when temporally placed.

'section' home to 'milestones', 'in-moments' and interacting between perceiver and site. 'Walking' was not just an action, but a mode wherein *dialoguing* and *affecting* began, a means of engagement. Equally with hut, in the presence of activity, 'the hut' as a form became, in a sense, arbitrary. Instead the mode 'to hut' or 'hutting' encapsulated more accurately what was experienced in that section. Furthermore, it represents what was actually undertaken, not 'the hut' but 'to hut'. As with walk, hutting was home to a collection of activities, 'in-moments' and coming together's of site and perceiver.

Walking and hutting highlight two points. Firstly here is an example of how the in-ground, on-site experiencing might prompt a shift in concepts normally superimposed onto site +perceiver from an external position. Secondly, a pervading of activity or interaction is once again highlighted. Most explicitly these two concepts demonstrate the platform-like performance of site, highlighting that it is within the landscape that such concepts can be both performed and experienced.

### 1.3 The Potential of Landscape Architecture

At this stage, a key point for research located within the discipline of Landscape Architecture is what tools and understandings the profession might offer – both in terms of process and conceptual frameworks – in an investigation within 'site' and of 'experience'. Additionally, what insights might the use of such tools, open up for the Landscape Architecture? Landscape Architecture orientates itself around the applications of design. As Thwaites and Simkins (2007:9) position, "a defining characteristic of contemporary Landscape Architecture is its focus on site-based problem solving activity". To encapsulate this position and apply it to the shifting of terms and developed conceptualisations established thus far, figure 1 presents a listing of purposes. This list proposes two research 'tones' – list A generally aligns with answer-finding and list B with question-asking. This research, in reflection of the – thus far – abstractly explored concepts, aligns with list b: a projective, evolving and explorative position.

<i>List A</i>	<i>List B</i>
<i>Affirmative</i>	Critical
<i>Problem solving</i>	Problem finding
<i>Provides answers</i>	Asks questions
<i>Design for production</i>	Design for debate
<i>Design as solution</i>	Design as medium
<i>In service of industry</i>	In service of society
<i>Fictional functions</i>	Functional fictions
<i>For how the world is</i>	For how the world could be
<i>Change the world to suit us</i>	Change us to suit the world
<i>Science fiction</i>	Social function
<i>Futures</i>	Parallel worlds
<i>The 'real' real</i>	The 'unreal' real
<i>Narratives of production</i>	Narratives of consumption
<i>Applications</i>	Implications
<i>Fun</i>	Humour
<i>Innovation</i>	Provocation
<i>Concept Design</i>	Conceptual design
<i>Consumer</i>	Citizen
<i>Makes us buy</i>	Makes us think
<i>Ergonomics</i>	Rhetoric
<i>User-friendliness</i>	Ethics
<i>Process</i>	Authorship

Figure 1 Shows a listing of conservative purposes (for research) on the left (list A), and progressive purposes on the right (list B) (Dunne and Raby, 2013:7).

### Explicitly designing

Following suit from this comparative list of both direction and purpose, the methods of this work are responsive, intuitive and self-directing (expanded upon further in chapter 2 and 4). At a general scale, designing<sup>9</sup> as a method enables an iterative, cyclical and hyper-reflexive approach, “building possibility out of diverse elements” (Abbott: 2008). Inherent both in the conceptual basis for this work (carnal-echo – unpacked in the next section –, form-being, becoming-place) and in the employment of designing to manoeuvre through unfamiliar territory, Copley (2014) writes that this results in ‘wicked problems’ whereby no one solution nor ‘right’ explanation is located. Rather, “multiple explanations depending on the intellectual perspective of the designer” (Rittel and Webber 1973 as cited by Copley, 2014:59) are uncovered. Thus we have – in a sense – the same applied expectations *to* and outcomes *of* both method and framework. But in applying this flexibility of expectations, designing as a

<sup>9</sup> Designing holds with it the understanding of an active and unfolding activity, whereas the term ‘design’ connotes quickly to a fully-formed concept and therefore a problem ‘solved’.

tool can be used to uncover opportunities and develop “imaginative breakthroughs” of context and concepts (Carter 2004:13; Roncken et al. 2011).

This design research was undertaken as part of the Landscape DesignLab within the School of Landscape Architecture at Lincoln University, New Zealand, adding to a developing body of design-directed research (Abbott, 2008; Murphy, 2014; Blackburne, 2014; Rae, 2014; Williams, 2014; Copley, 2014) – some of which has provided valuable insight into the context (experience) and processes (design) I have undertaken during this thesis. Furthermore, while this research has been presented as an autonomous work, over the course of this process I engaged my research with Masters peers, Supervisors and other Landscape Architecture students. Here an open dialogue could occur, which in itself was revealing of the enablement of explicitly designing and of the concept of experience.

Necessary at this point, is a transcending from abstract ideologies through to workable parameters. Therefore the following section seeks to guide the transition from ideologies and conceptualisations, through to operative methods employed in this thesis. To make explicit the employment of mapping as a method, I will first introduce the research context (Nina Hut Tramp) as it came to be through the experiencing of it.

#### 1.4 Research Context: An expanded and temporally dimensioned site.

The following is a ‘micro’ experience during the first day of Nina Hut Tramp. We noted early on the ground was fairly saturated and boggy. We had crossed two streams, both of which had required some small navigation. About an hour in we came upon the largest stream of the two days. The boys had work boots and so were unconcerned with wet feet. I had tramping boots on but blister easily and Grace had the least appropriate footwear of the group. While the boys moved across quickly, we girls spent a little more time choosing the best method of crossing.

12.48 pm. We are approaching the largest stream yet.



*Is it falling heavier? Not even halfway.  
Looks full .....is there a crossing...no...further down?*

"This is going to be cold". "Yeah". "Are there any rock faces above the water? Or a path close to the surface? *Both the boys begin crossing.* "No. It's a little deeper in some places too – just shin deep. Just go carefully and you'll be fine". "Are you sure there's nowhere easier to cross, maybe a little further down?"



"It's basically the same down here. Just cross where the boys did!"

*Wet socks. Might be 4 more hours. Blisters. Cold though. Better than blisters. Grace might too?*

"Grace should we take our shoes off and cross?". "Can you see the stream bed?". "Yeah..its mainly pebbles across here". "Get a stick and put it in to see how deep". "It's about 20 cm". "Ohk I'm going to cross here".

*Cold.*

*Watch the ground.*

*Hold boots. Don't drop them. Don't step there. Balance. Rock. Ow. Cold.*

*Balance. Really cold*



"Grace be careful". "Come this way its shallower and you can stand on these rocks"

*Cold cold cold. Get across. Move faster. Stop for a second. Sharp. Cold. Flat rock. Step. Cold. Move. Bank. Step. Plant Pull Moss. Soft Spongy. Warmer water. Wet stump*

*Image Collection 1  
(Authors own)*

"Can you pass me the towel?"

An experience on-ground is convoluted, with most 'content' hidden during the actual experiencing. This is evident in the presentation 'largest stream crossing' micro-experience above. Each image conveys one 'take' on the experience. The three images together convey a deeper 'take'. These images coupled with a description – again – both convey and unveil more. The description in itself is made up of three parts: the introducing of the experience; the conversation which occurred and my thinking perspective while interacting; and the presenting of this moment many months from the actual experience (1/ 08/2015). Here an experience accretes, it grows in volume and substance, and in making *that* content visible (as with above presentation) more volume and substance accrues as an investigate perspective is applied.

Reiterating the focus on research context, this micro-experience highlights this between-ness in landscape where such richness is inherent within on-site and in-

moment experiencing. Site – as with most spatial designs – provides a range of unique and affecting cues. However, the experiential perspective applied in this thesis prompts less emphasis on the physical dimension of site, and instead the perceptual<sup>10</sup> dimensions of site are a focus for analysis.

What this offers is an expanded and temporally- dimensioned interpretation of site. Lewis positions site as being in a constant state of becoming – different but related in this context to Ingold’s focus on the between-ness of Landscape. “Relying on movement and observation, [a] continual unfolding of insight into the mutual resonance of both self and site ....embody abstract concepts of becoming, and to inform design based on the emerging qualities of space...a resonance [enacted within] site develops a mutual state of Becoming-Place” (2010:1) Here, the concept of site and by extension context take on an expanded definition defined not by location, but by interaction. This intensity is gathered between Merleau-Ponty’s idea of carnal-echo and: “our knowing landscape is mediated by a range of influences outside of site itself” (Rae, 2015:41). Thus a shifting set of particular relevance’s within site, to the perceiver, are continually evolving in response. Therefore research *context* is taken here as locale animated and activated through interaction

Leading into context we then have two stages in which the context develops: firstly, factors (both knowable and unknowable) leading into the experience; and second, the experience which occurs- a microcosm for investigation. To clarify, I make this distinction because as has been established every possibly experienced moment is unique tenfold. Myself and site already saturate the potential experience with nuances and peculiarities. On top of that, the actual interaction where concepts such as form-being, becoming-place (Lewis, 2010) and carnal-echo (McCann, 2008) can evolve, is in direct response to these particularities of perceiver meeting site. Thus we have a zooming in of exceptionality: first the site + perceiver, followed by the actual experience enacted – which against the themes of temporality is one of many potential, actual and parallel possibilities.

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<sup>10</sup> Here ‘perceptual’ embraces the primacy of vision, but it also proposes vision as a conduit: “In experiencing depth relationally as the distance between us and a perceived thing...the distance between us is charged [with interpreting, processing, changing and projecting]” (McCann 2008:271). Through this *thickness*, the perceptual dimension of site emerges.

Zooming back out to the broadest affecting scale, *before* undertaking a site visit the chosen site (a tramp within a publicly protected nature landscape – Nina Hut) offers a scope of knowable experiential parameters and conditions which are favourable to this investigation. As this work progressed through mapping and then designing, some of these conditions resonated impact throughout and others remained as ‘feeding-in’ parameters. Forefront to this investigation is firstly a condensing of experience. This offers an easily identifiable timespan, presenting the opportunity for an isolated, temporary, clearly active and explicit experiencing. This arguably lends itself more readily to close examination than perhaps the more complex setting of a city where experiencing is implicit and less *obvious*. Additionally, the temporary engagement of such experiences removes the pressures<sup>11</sup> to support long term survival. Secondly, there are a range of protected sites within close proximity to Lincoln University. Protected areas are a recognised ‘experience’ within New Zealand and have been the subject of a broad range of research, programmes and perspectives. These exist as both external resources for site and as influential paradigms<sup>12</sup>.

## 1.5 Research Concepts

### Cartography: a design process

At this point in the discussion it is useful to ground such abstract positions with the research method enabling of such uncovering’s and insights. In this section I have sought to express the usefulness and ready application of cartography as a design process. From here a specifying to actively mapping discusses the methodological

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<sup>11</sup> Two pressures are presented here. Firstly the bio-physical requirements for survival such as warmth. Shelter, food etc. then become requirements of a design. Secondly, the facilitation of human survival is predominantly form-dominated. This then invites a host of materials, products and systems which are not of the experiential world.

<sup>12</sup> The enacting of this theme is discussed in chapter 2, section 2.3, and demonstrated in chapter 3, section 3.3

practice applied to the established conceptual framework and its<sup>13</sup> qualities, enabling both contextual *and* conceptual possibilities.

To outline the theoretical progression in the choice of mapping, I will first introduced the applications and potential uses of cartography as a design *product* and as a *process*, as these two applications have different potentials. Abbott writes of cartography as a process: “Cartography does not merely describe a landscape’s qualities, rather [it] plays an instrumental role in how landscape is conceptualized [and] it creates them” (2013:4). But, of the traditional applications of cartography as a product, Abbott proposes that a map of the land reflects the mapper’s perception of it, and that conversely “blank areas [on a map] not only record a space that was empty of the explorer’s knowledge, but also imply an [emptiness] of all knowledge, [which fosters] a notion of a socially empty space” (2013:5). Therefore “what is mapped is the almost binary presence or absence of a generalised attribute” (2013:5). Referencing here Ingold’s explicit focus of ‘between-ness’ in landscape and also the “subtle nuance and allusive courtship in which each assumed entity (site + perceiver) becomes another in a mutual resonance” (Lewis, 2010), how might mapping be applied as a research method for the documenting of experience? Furthermore, how could it, as process, meet the demands of documenting *active* concepts such as becoming-place and form-being?

Here, Edney as considered through Dodge and Perkins (2009:220) proposes a “notion of cartography without progress, in which mapping is [used] as a complex amalgam of cartographic modes rather than a monolithic enterprise”. Dodge and Perkin’s position that this approach to mapping might better respond to a world “constantly changing flows...a network of possibilities, [and] a series of bounded possibilities where immanence comes to replace essence” (2009:239). Figure 2 presents a categorical expression of the ‘ways of knowing the world’ and details the possibilities

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<sup>13</sup> Here, ‘it’ refers to the conceptual framework which consists of ‘form-being’, ‘becoming-place’, between-ness and carnal-echo. Each holds qualities presenter by the authors whose conceptualising presented such terms. Without re-detailing each concept, common qualities such as active, growing, resonance, interaction and fleshing out call for a method which does not seek to remove the life and objective such dynamic processes.



in map-making (Kitchin, Perkins and Dodge, 2009) – reminiscent of the purpose to design as presented by Dunne and Raby (Figure 1, pg. 10).

*Rules for knowing the world: binary opposites around which ideas coalesce*

Mind	Body	Structure	Agency
Empirical	Theoretical	Process	Form
Absolute	Relative	Production	Consumption
Nomothetic	Ideographic	Representation	Practice
Ideological	Material	Functional	Symbolic
Subjective	Objective	Immutable	Fluid
Essence	Immanence	Text	Context
Static	Becoming	Map	Territory

Figure 2 Presents a similar breakdown of purpose and potential as reflected through the possibilities afforded by mapping. Outlined uses are reflective of the purposes in Dunne and Raby's 'List B' shown in figure 1 (pg. 10)

## The concept of Mapping

Abbott writes: "Data, rather than 'ground-truth', contains significance" (2013:7). A freeing of cartographic practices from their connotation of the truest representation (ground-truth), opens up possibilities. Mapping within this work locates when, where and how 'designing' occurs. Here I use designing as it occurs in-moment, on-ground and in-site, dictating a distinct shift in the understanding of experiencing with *accidental* interaction to *intentional* and *affecting* interaction.

As 'landscape' is neither static nor ever complete, [mapping] can be employed to intentionally shape the experience enacted (Abbott, 2013: 4). Not in the sense of obviously designed interventions, but in the sense of cartographic maps representing the explorer perspective of the land, mapping might present a perspective for which landscape might be encountered within – itself, a designed 'intervention'. The prevalence of this point is made explicit through McCann's channelling of Merleau-Ponty: "When we loose ourselves in spatial experience, we accumulate a deep knowledge that resides outside the conscious mind and can find its way back out intuitively in [spatial] design... Although the uncovering is at its root intuitive and inexpressible, the [designer] uses conventional and unconventional techniques of observation, analysis, and abstraction to further it in the same way a painter relies

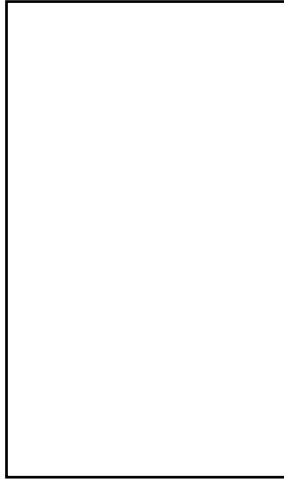
on a number of established techniques to express painting as carnal echo.”  
(2008:270).

To align process with both experiencing and perspective, and again calling on Merleau-Ponty’s metaphor of the painter, “The painting’s formative process makes it no sterile representation of things in the world, but progeny, the offspring of our carnal union with the world and the things in it” (in McCann 2008:267). Here Merleau-Ponty describes the internalising of perspective undertaken in painting, and the re-projection of that perspective back into the world. He proposes that a painting is a painter’s perspective made manifest. Within this work ‘Mapping’ is my experience made manifest.

To depart here, Mapping as a method and product, allows the making of connections through interrelated elements across time and space. As a projective process, mapping was central to insights of experience and site, both of which informed design concepts (chapter 5).

### Mapping within Landscape Architecture

Mapping is not a new technique to the discipline of Landscape Architecture nor is it new to documenting site or experience. In Landscape Architecture the concept of a map as a directive through space is applied: throughout the site design process (site survey / site analysis / conceptual diagrams / concept plan) (figure 3) and to site where maps aim to apply a geographical focus noting features, contours and spatiality (figure 4).



*Figure 3 Online Topographic Map of Nina Hut Tramp. Of note here is the absence of obvious social action, and yet ironically the map itself (as has been discussed) is an expression of social dimension – a perspective of space (Extract from New Zealand Topo50 Maps, LINZ data service 2016)*



*Figure 4 Structure Plan detailing the spatial relationships, circulation and focus points for a Christchurch suburb. Again, as with figure 3 there is both an absence and saturation of the social or perspectival dimension of site. (Author's own)*

To experience, mapping can highlight phenomenological, haptic and spatio-temporal detail, and in the process of mapping, reveal new insights in itself (figure 5).

Furthermore, just as this chapter expressed a need to apply human-like qualities to experience's 'other' being, likewise mapping imaginative places can lend an 'of-this-world' sense to otherwise intangible lands.



*Figure 5 Artist Julie Mehretu makes paintings of "story maps of no location". In this abstract titled 'Looking back to a bright new future', abstract forms coalesce into a map of the world, apparently exploding outward in a colourful big bang. This piece of work invites a curiosity, not to 'decode' the image but to allow it to speak its logic. (Harmon 2004: 164)*



*Figure 6 "Conceptual artist Susan Hiller invited ten participants to sleep outdoors for three nights in the countryside" There exists a proliferation of fairy wings (circles of mushrooms). "According to myth, after sleeping inside one, you are granted entry to fairy land. Together the participants in Hiller's "group investigation" collaborated on a notation system for recording their dreams. Hiller then superimposed the maps on one another. "The purpose was not to determine if they have visited fairy land, but to enable the participants to experience revelations in the process of mapping ephemeral locations"(Harmon 2004: 44)*

The operational conditions of mapping in reflection of the site visit are discussed in chapter 4, but what I have sought to introduce here is that arguably this generative type of map (figure 5 and 6), versus a descriptive or analytical map (figures 3 and 4), invite a reaction to make sense of the visuals in front of you. As their abstractness shrouds their origin, sense-making revolves around new interpretations. In this sense, they have presented an unfamiliar schema – or as is explored in chapter 5, de-familiarised their original content – so much so that the process of looking at them “[invokes] a deep sense of immersion within the sensuous world that intertwines perceiver and perceived, reorients the [perceiver] in deep relationship with his or her sensuous surroundings and compels the [designer] to create” (McCann, 2008: 265).

Furthermore, the site visit did not, of itself, become something other. The process of ‘Mapping’ my experience, de-familiarising it and then re-familiarising myself with this ‘unfamiliar schema’, created this sensing of ‘other’ and made visible the concepts of ‘becoming-place’, ‘carnal-echo’ and Ingold’s ‘between-ness’. From this point all communication, designing, and insight of experience could be undertaken. Therefore revisiting the ideas of carnal-echo, form-being and becoming-place, I now

pose the central question motivating this research: **Given a research context which is 'made' in interacting, (through mapping) what operative place *does* and *could* the on-ground, in-site experience have?**

This question is investigated, explored and mobilised in the enacting of mapping to experience, discussed in depth across chapters 4, 5 and 6. But firstly chapters 2 and 3 will present and discuss the tangible research methods and express a grounded 'making' of site location and research context.

## CHAPTER 2: RESEARCH METHODS

*This research examines the operationalising of experience through the process of mapping. Here, design as an overall strategy is inherent both in the performing of this method and in the outcomes of this research. I have sought to apply a 'hyper-reflexive' practice throughout, facilitating interpretation of my own experience and allowing a segmenting of 'It' from me (my experience to the experience). The focal method which underpins this took the form of a 7 metre long ground map, from which several sub-methods were spawned. These sit parallel to the overall methodology, as do several 'brief' specific approaches and practices. These are detailed throughout chapters 4 and 5.*

To the framework of 'experience' (section 1.2) I have envisioned my role as a translator focused on understanding 'It' in 'Its' most unmediated state. As such, much of the revelation of experience and site encompass my intrinsic in-moment perspective. Before discussing the overall steps undertaken, I first will present the enacting of my designer self to this experience as 'other'.

### 2.1 Communicating

Having introduced a perspective which isolates experience and re-proposes it as an 'other', I sought to operate as a designer from the position 'with and of it'. What this means is I worked to build a frame of mind which: enabled myself to remain intrinsic to the experience's growing (my 'downloading' of memories to populate the map); and also allowed myself to work alongside my experience (when it became an 'other'), both of us working *together*.

This second aspect required specific attention to the separating of my experience and myself, so as to facilitate this observational interaction that could foster

reflection<sup>14</sup>. Within this conceptual isolating, two practices took place: the attributing of qualities to experience (discussed in chapter 1, section 1.2); and secondly the development of a set of approaches and practices for ‘communicating’ with experience (discussed within this chapter).

Beginning first at the broader scope, Richard Buchanan (2001) offers insights of present reality. Again adopting a discussion of concepts, Buchanan positions ways in which designers might better engage with the present: “The present is not just something which comes after the past; much less something produced by it. It is what life is in leaving the past behind it. The mistake of making...records of the past...tends to make the past a rival of the present and the present...a futile imitation of the past” (2001:71). Of a future-based rivalry he writes: “Speculation about the future is firmly rooted in the present, shaped by the problems, values, and beliefs that have current favour in the mind. And, like history, speculation about the future can create rivals to the present that distract and weaken our understanding. It can homogenize the present turning it into a pale anticipation of an imagined future” (2001:72).

Here Buchanan presents a framework which is useful in bringing forefront in-moment focus. To carry out this practice, Buchanan proposes a way in which we might perform this: “We seek meaningful direction...from what we might call the omnipresent, which is where we stand as we contemplate the changes that take place around us” (2001:73). Murphy reiterates this point in relation to the designer’s role in guiding their attention: “In order to respond to this ‘zone of entanglement’ as a designer, phenomenological theory suggests that we adopt a very active, embodied approach to exploration of the landscape” (2014:8).

McCann (2008), in channelling Merleau-Ponty, guides how an ‘embodied approach’ might be a facilitative direction given Buchanan’s presentation of past – present – future relations. Of the functions of such an approach, McCann writes: “In embodied spatial experience, form and outline are secondary in our dynamic interrelationship

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<sup>14</sup> As this practice became an ingrained behaviour within my research, the process became hyper-reflexive whereby insights were both of the experience and of myself, and of the interrelating of these two elements within the setting of this research. Mapping was a key ‘conduit’ in this movement of causing and impacting (both continually active states in their cyclical relationship).

to a host of natural...elements. The [Designer] brings the [landscape] inside in a panoply of superimposed sensations until it is no longer clear where the [landscape] stops and the designer begins". Of the potential of such an approach McCann writes: "In this porous state, she/he is prepared to uncover the hidden structure of spatial experience" (2008:269) Again, we see a returning to this idea of experience as an 'other', *growing* within the landscape – a form-being manifesting spatio-temporally.

Departing from this development of my intrinsic perspective, what can be garnered from this work in terms of methods, are a system of approaches and practices which proved useful in the task of designing – which consisted of three stages: ascertaining phenomena, communicating with experience and re-forming experience. These stages, in combination, facilitated a design process *beginning* with experience and *ending* with experience.

## 2.2 Method: "step by step"

Through the thesis what I discuss in detail each of the research stages and consider their respective value. By way of summary, as an overall method, I took the following steps:

- Examination and analysis of 'experience' literature. This encompassed the following themes:
  - The experience of Wilderness (Gruntfest, 1984; Kliskey, 1994; Hobbs, 2010; Abbott, 2008; 2011; Barnett et al, 2012)
  - National Park values and perspectives. (Jeanerett, 2010; Skinner, 2010; Solomon, 2014; Kliskey, 1994; Higham, 2000; Monz, 2016; Kearns and Fagan, 2014)
  - Temporality and in-moment focus. (Ingold, 1993; Buchanan, 2001; Murphy, 2014; McCann, 2008)
- Preliminary research of site visit location, tramp details, and gathering of tramping equipment
- Conducting of site visit across 2 days – Nina Hut Tramp
- Responsive brainstorm of visit (see figure 9, pg. 39)



### Ascertaining Phenomena

- Constructing of Map across studio floor (see figure 10 pg. 40)
  - Laid 7 lines of tape, representing the different threads identified through brainstorming (chapter 4, pg. 39)
  - Populated Walk and Hut lines with milestone and activity description on A4 paper, a readily available material which allowed easy movement and rapid generation.
  - Graphically annotated each milestone/activity and populated 'description' lines.
  - Analysed combination of above lines and digitally generated energy line using Adobe Illustrator- this was printed and added to the ground map.
  - Photographed and digitally combined images to produce a desk-sized version of ground map to allow for a more efficient analysis as I could grasp the 'whole' more clearly at a smaller scale, an important change which enabled pattern making (methods collection 2 and 3 pg. 60 and 65 )

### Communicating with Experience

- Development of design practice techniques: 'communicative' practices, design briefs and sub-methods specific to information considered

### Re-forming and using Experience

- Development of small-scale design interventions
- Critique of processes and outcomes

Unpacked further in chapter 4, Mapmaking as the overarching method for this work, offered a range of prompts for process through the experience of mapping as an engaged experience<sup>15</sup>, and the properties of a map<sup>16</sup>. I am using the term 'map' here

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<sup>15</sup> This is referred to as a 'projective mapping process' in chapter 4. The specifics of this are unpacked throughout this chapter in the frame of mind, perspective and intuitiveness inherent in approaches and practices.

<sup>16</sup> Properties (introduced in chapter 1, section 1.5 and detailed further in chapter 4, section 4.1) refer to the operational benefits of mapping, in terms of organising information, diagramming experiential elements and re-forming these elements. A point to note here, is that it is not always clear where 'the

as an expression of the ways in which the 3rd and 4th dimensional worlds can be represented via a 2-dimensional schematic. While the familiar geographical maps of countries and cities are based on spatial mapping, my 'mapping' explored aspects of time, experience and energy and concepts of 'walking' 'hutting' and 'wildernessing'<sup>17</sup>.

## 2.3 Framing Concepts

Underpinning these steps and consistently applied through the research are a set of framing concepts made manifest through 'getting-to-know' the experience. These are employed as a way of orientating through the task at hand. As these tools developed to communicate with experience, I found them to be continually useful and sought to consistently apply and further develop them as a means of strengthening the core of my research approach.

### Sense-making

*This concept is based on: Buchanan's call to draw understanding from the present (chapter 2 pg. 22); Ingold's concept of temporality (chapter 1 pg. 5); and Merleau-Ponty's concept of carnal-echo whereby the designer takes in, digests, changes, and projects a perspective (chapter 1 pg. 13)*

Always in touch with the revelatory nature of the experience and of the permeation of this through related parts (methods, designs, and concepts), the essential experience was a continually evolving and shifting context. The 'experience' I began with, had substantially progressed by the end of the design stage. Reflectively, I would venture to suggest this is as a result of both a growing in my capabilities to

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map' or 'myself' or 'the experience' were enabling insight. I would venture to present that these three interacted in an iterative process throughout this investigation, possibly at times 1 or 2 of these were more potent than the 'other', but at all times there was open interaction.

<sup>17</sup> While not a term used in this work, wildernessing – like hutting – implies an activity to experiencing in a protected nature location. It is not that a site is defined by wilderness, but that 'wildernessing' occurs during an isolated spatio-temporal moment.

understand, and also as a result of ‘moving through the layers’ of the experience at hand.

Most importantly, this frame of sense-making helped to navigate experience’s uncontainability. As I got to know ‘It’ more, ‘It’ revealed more. Bringing in the imaginative side to revealing, experience – now as an ‘other’ – continued to unveil more of itself. Within the respectful frame of mind I had adopted, I chose to not see this only as myself understanding more, but ‘It’ releasing more to be understood – a reciprocal process. To this end, no conclusion reached during designing was a sure step. But, through adopting sense-making as a framework, I was able to move forward with confidence towards a generative stage.

#### Of-the-investigation / in-moment

*This concept is based on Buchanan’s and Murphy’s combination of meeting the omnipresent with an embodied approach (chapter 2 pg. 22); Ingold’s proposal that Landscape (realm of my experience) is always temporal and transient (chapter 1 pg. 5); and Merleau-Ponty’s idea of uncovering through remaining in a porous state (chapter 2 pg. 23)*

As discussed through the first chapter, the body of this work was founded upon a framing concept of ‘in-moment’ and ‘of-the-investigation’. By this token, all of the methods, practices and frameworks developed throughout and in response to an evolving context.

*Of-the investigation* includes much of the scope for this chapter. An immersive and embodied interaction allowed the building of a designing system logical to the context (my experience) from which it was generated. In a sense, the building of an overall logic to the experience, co-developed an intuitiveness which enabled quick in-moment responses. *In-moment* is the term I have developed to indicate a rapid and spontaneous response made by the designer, guided through this co-developed intuition. Specific outcomes (for example sub-methods) of this framework are less of

a focus, instead what was successful was a fostered connection<sup>18</sup> and over the course of the thesis, rigour in this application of this concept.

## Dialogue

*This concept is based on: Murphy's take on Merleau-Ponty's 'fleshing' whereby experience is in a continual state of 'being fleshed' (chapter 1 pg. 4); and also Buchanan's and Murphy's embodied concept to achieve success in the omnipresent (chapter 2 pg. 22)*

Elaborated further upon in chapter 6, crucial to my capability to comprehend, was the establishing of a 'language'. This consisted of conceptual terms, as well as the frameworks and practices outlined in this chapter. A successful attribute of this framing, was an enforced flexibility. As perhaps the most 'categorical' components of this work, all terms, practices and frameworks were employed liberally and with open possibilities. This 'language', original to this investigation, was always a point of access with experience, both through its sense of logic and inherent appropriateness.

## 2.4 Practices

Aside from framing concepts, which sit at a broader level, practices are understood to be specific techniques implemented often and throughout this work. Building from the 'in-moment, of-the investigation' approach, these practices became so in their continued requirement and success in the pursuit of understanding experience. In this sense, they each proved useful across a range of settings – mapping, forming briefs, establishing methods and designing.

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<sup>18</sup> As a general movement, this work was built upon; step 1 formed, presented or revealed step 2 and so on. Through this approach, the system created was trustworthy in its reliability.

## Conversation with Mapped experience

*This practice is based on Buchanan's and Murphy's combined embodied approach (chapter 2 page 22); also Merleau-Ponty's perspective on the phenomenological potential and openness of experience as an 'other' (chapter 1 pg. 4).*

In building an 'other' perception of experience, I frequently engaged in 'conversation' with 'It'. While mapping made visual the content of experience, conversing with 'It' enabled revelations and insights. To perform this conversing, I first presented a statement or assumption, and then looked to the experience (map) for 'Its' response. Utilising in-moment and sense-making framings, this was a restrained practice whereby I awaited an 'answer'. If there was no response<sup>19</sup> from the experience, then I continued with the task at hand (constructing or designing) until a 'response' was made evident. Essential for this practice was an intuitiveness and sense of trust in the experience to provide guidance (a fostered connection). Useful then, was a practice by which organic development could be guided, rather than processes occurring on a whim.

## Agitation, movement and re-working

*This practice is based on Merleau-Ponty's proposition of continual fleshing (chapter 1 pg. 4); McCann's perspective of deep immersion which compels the designer to create (chapter 1 pg. 19)*

The practice of the continual movement of information across mapping, brief making, and design methods (see chapter 5) was essential in facilitating 'access.' Revisited in chapter 4, an *agitation* of experiences content propagated a sense of de-familiarisation<sup>20</sup>. In the sense of movement, agitation attributed the animated

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<sup>19</sup> Here I attach again human-like qualities to express a revelatory process. The experience did not audibly give a vocal response, but rather the information did or did not align in a way which translated an appropriate answer. This actual process is used in method 1, chapter 5 pg. 57

<sup>20</sup> An essential de-familiarisation of my experience enabled the foundational perspective on experience, from which the body of this work was built on.

qualities – of fleshing out, growing and revealing – to experience<sup>21</sup>. In the few times that information was *static*, all connection closed down. These practices and frameworks detailed in this chapter no longer made sense, and the experience was reduced to the most basic of levels – the two day Nina Hut Tramp I undertook with 3 friends. Agitation and therefore animation, provided so much more depth than a static state. Mapping highlights the first, and most widespread application of this practice. The same practice is also applied to brief making, many of the methods (Method 2, 4, and 5), and in the developing of design ideas (see concept extension, chapter 5 pg. 73 for an example of this)

### Pattern-Making

By definition, pattern making is the reforming of components into a ‘pattern’ governed by a criteria or logic. Pattern making, as a practice used in this work, relates to a range of ‘patterns’ created at different scales of detail. For example, the map itself is the *visual form* of a pattern, generated through the application of a created logic (foundational experience perspective + framing concepts + mapping as conditions (see chapter 4)). The foundational experiential perspective is in itself – a pattern of practice – of consistently applied qualities and logics. At a detailed level, method 2 (pg. 60) is predominantly a method of pattern-making, through drawing a network of lines across trace and isolating apexes to locate design interventions. While there is variety in pattern-making, the relevance it had in relation to reforming agitated information, holds success in its facilitating of sense-making (see method 2, page 59 for an example of this). As the only practice which requires a formation of elements, pattern-making was the penultimate practice allowing all other practices and framing concepts to be generative at a design level.

At this stage it becomes important to present the locational context in which the content of my experience was created. Here also, experiential parameters of site are introduced as well as an insight into the pre-mapping experience- an interesting comparison given the central research question posed in my introduction:

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<sup>21</sup> As written in chapter 2 (pg. 5), Murphy proposes a sense of aliveness to experience. This aliveness (both imagined of my experience and applied to it through practice) allowed a generative investigation in a number of ways outlined in chapter 2.

**Given a research context which is 'made' in interacting, (through mapping) what operative place *does* and *could* the on-ground, in-site experience have?**

The following chapter work to present the expanded, temporally-dimensioned and deeply subjective 'research context'.

## CHAPTER 3: RESEARCH CONTEXT

*This chapter presents the location of the site visit which forms the basis for this work, as well as an interpretive itinerary of the two day Nina Hut Tramp. The purpose of this chapter is to provide both location and also insight to the pre-mapping experience and conversely the difference in the substance of experience revealed through mapping.*

As a setting for this research, the 'scene' presented in this chapter is both generic and specific. It is generic in the portrayal of an overnight tramp, and specific in terms of the experience afforded. For example, familiar aspects such as the hut's form or walk length, are in one sense fundamental, yet afford the least possibility for experience. As we engage in experiences, those elements of greatest familiarity are dulled in our experiential sensing. As Murphy (2014: 33) writes: "we do not have to fully experience the thing, because our previous experience tells us that we already know what that experience will entail". It is therefore the unfamiliar components which hold potency for experience, and specifically the experience had. In this chapter I therefore focus on both a presentation of the familiar and conveyance of those elements which were 'unfamiliar'. These nuances of site at its core, reveal "an image of landscape formed through the movements made within it" (Abbott, 2013:11). But first, a presentation of the familiar.

An introduction of 'research context' generally provides a description of locale, reasons for suitability and an introduction of the sites conditions. In the context of my research, the experiencing which occurred is as important, and I therefore introduce this dimension here. My core question provides the structure for this chapter: Given a research context which is 'made' in interacting, (through mapping) what operative place *does* and *could* the on-ground, in-site experience have? I first present the location, followed by an introduction of external complexities perceptions of site and an introduction to my on-ground, in-site experience.



### 3.1 Location

Lake Sumner Forest Park is located 120 km north of Lincoln University where I am based, and situated between Arthurs Pass National Park and Victoria Forest Park (figure 7). The Park was chosen for a range of reasons which supported the research task at hand. Pragmatically, a variety of tramping and accommodation sites were within a manageable distance from Lincoln University (figure 8). Additionally there are established recreation facilities and programs which would support a site visit as well as existing environmental initiatives and historic development. Furthermore, there is a legacy of Lincoln University staff and students researching central South Island Conservation Land (including Aoraki National Park and Arthurs Pass National Park). This research will therefore contribute to a growing body of knowledge.



*Figure 7: Context map showing Lake Sumner Forest Park location, and proximity to Arthurs Pass National Park and Victoria Forest Park.*

The *relatively* natural landscape of Lake Sumner Forest Park presented an array of potential sites free from the ‘tourism’ treatment that is normally attributed to tramps such as Abel Tasman. Marketing and site-based interventions typical of high interest sites (such as The Abel Tasman Walk) can in itself present a ‘type’ of experience and pre-empt perspective. For these reasons, Lake Sumner Forest Park offers a beneficial setting in which to explore some of the questions and positions raised thus far in the research.

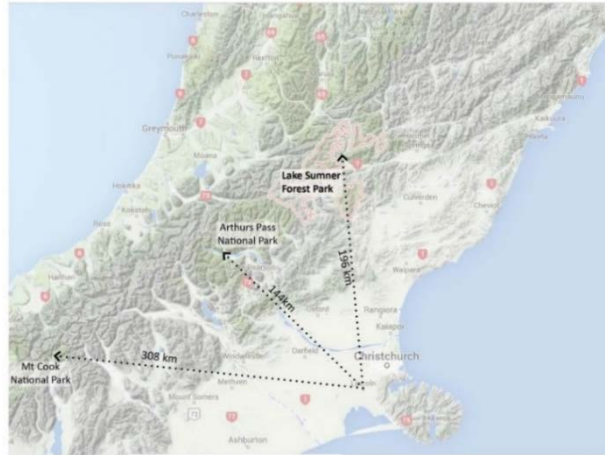


Figure 8: Context map showing distances to Lake Sumner Forest Park location, and distances to Mt Cook and Arthurs Pass National Parks.

Several reasons heralded Nina Hut walkway as a valuable context. As the site visit took place overnight during August in an alpine area, safety was a priority for the trip. The walk was appropriate for the level of experience within the group and was of a distance which could provide a varied experience and of an achievable timeframe. The hut was exemplary of the standard format huts adopted in 2009 by Department of Conservation. With 10 bunks and a fire, there would be room should there be other parties there, as well as warmth if the weather was cold. In terms of *experiencing* Nina, the walk offered 1 overnight stay and an opportunity to walk the same track twice on back to back days.

### 3.2 Complexities of Context and Concept

With the location established, the second part of this chapter reflects on the variety present in a 'protected area' as a conceptual context. I presented in chapter 1 an inclusive approach to external research on protected areas. These serve as both *guiding and* influential paradigms. Much discussion has focused on my perspective, in-moment experience and omnipresent focus. Here, I address some of the identified ideas and perspectives which pervade, shape and guide an individual's 'view'.

A literature review highlighted a range of notions which conceptualised what protected areas could be: Opinions framed it as a luxury (Shafer, 1999); a living

memorial of human history (Sax, 1980); an environmental classroom (Shafer, 1999); an agent of ecotourism (Carrier, 2005); an icon; (Garrard, 2005); a problematic untouched portal into the 'old-world' (Abbott, 2008); part of the outdoor tradition (Booth, 2001); an incubator for innovation (Abbott, 2011). These statements extend their *conceptual* boundary, assuming association with certain perspectives, certain user groups, interactions and overall experiences. In a sense, these perspectives could propose how one might perform in landscape. Zooming out from National Parks is the concept of 'Wilderness'. Here there is further opportunity for paradigms to influence behaviour. As Abbott suggests, qualities such as "unspoilt, untouched and remote" are quickly associated with Wilderness (Abbott, 2008: 12). He also proposes a deep intertwining of the concept of wilderness in the conceptualisation of National Park's in New Zealand (2008:15).

Rather than take cues from these established values, perspectives and constructs, this investigation focuses on an individual's in-moment, on-ground and in-site experience. While not explicitly investigated, the relationships, concepts and assumptions unpacked through mapping my own experience, highlighted a range of particular realities, not likely to have been 'visible' if designing under these intrinsic paradigms.

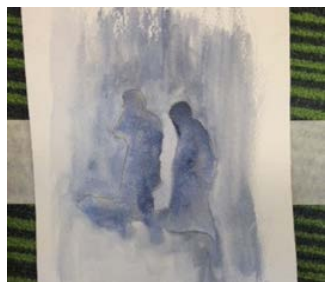
Given this complex frame of the diversity of views on National Parks as a context, and plural concepts of wilderness, the third component is the bringing of experience to this setting. In chapter 4, through the process of mapping, I explore how my experience – as it came to be<sup>22</sup> – holds detail, substance and volume reflective of its in-ground and on-site-ness; an experience made manifest through immersion, de-familiarising, projecting and re-forming .

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<sup>22</sup> As it came to be reflects the embodied, in-moment tone in which insight was gained. I restricted projection of assumptions early on, and instead committed to a relationship of growing *with* my experience. The actual revelations of experience (and subsequent design concepts) were a direct result from this immersive designing. I venture to propose that this highlights *what* place the on-ground, in-site experience can have.

### 3.3 Site Visit

Given the complexities presented in the term 'site', equally 'site visit' holds a range of interpretations. What I have sought to convey is a nuanced interpretation of site visit: an overall experience contributed to as much by the 'coming together' or 'between-ness' of 'the site' and 'the participant' as the contextual possibilities presented by each extremities e.g. site particularities and participant perspectives. Thus a third layer to 'research context' is revealed.



*The site visit itself took place early August, 2015. Myself and three friends drove from Christchurch and parked at the Palmer Lodge off State highway 7. Rain persisted the entire first day and did not ease until evening. This made for a soggy 4 hour tramp to Nina Hut. We set off at 11.30 am, crossed the second swing bridge an hour later where we had a quick lunch standing in the rain. The next three hours took us across several streams which had swelled during the rain. A continual climb over slippery greywacke made this part the most arduous of the two days. We stopped 50 metres or so from the hut (although we didn't realise this) and checked our TopoMap. One of the group spotted the hut through the trees and we all but ran up the last 50 metres. The hut was empty upon arrival, and we remained the only group for the stay. We set about lighting a fire, hanging up wet clothing and bringing in wet wood to dry. We passed the afternoon playing games, talking, cooking dinner and drinking tea. Having spent 4 hours in cold rain, none of us felt like exploring outside the hut that afternoon or evening, but the hours passed quickly until we turned in at 8.30 pm and slept through till about 7 am. Day two was overcast, but rain free. We set about cleaning the hut, re-setting the fire and restocking the wood supply and exploring around the hut area. The weather forecast had predicted rain for this day so we got on with the walk back after exploring the hut's*



*surrounding grove of beech trees and moss carpet. Day two was far more engaging, particularly across what had been our last three hours the day before. Most of the landscape we either hadn't seen or taken in the previous day. Streams flowed a little less boisterously, and our previous day's crossings were more useable as most water had found its way into Nina River. We moved quickly and animatedly across tree roots and spongy floor, through Beechs, and across bogs. We ate, photographed, raced, talked and all over engaged far more so with our setting day 2.*

*Image Collection 2  
(Author's own)*

What my perspective on: experience, framing concepts of chapter 2, and 'site visit', have sought to articulate, is a parallel traversing of Nina Tramp: as a location and therefore influenced in part by wilderness conceptualisation; and 'Nina Tramp' as a subjective experience. While presented quickly, this volume of 'site experience' discussed in this and the next chapter is reflective of the methods used to *engage and unpack*. I did not transcribe my experience as detailed paragraphs. I instead activated its content (presented in appendix a, pg 95), challenged it, listened to it and grew in understanding of it. This was explicitly enabled by interpreting and projecting these activities through mapping. Therefore, this perspective invites both location and in-site visit to conclude in an experiential context, which is 'fleshed' and unpacked through mapping (chapter 4), reformed in chapter 5 and reflected upon in chapter 6.

## CHAPTER 4: INTERPRETIVE MAP AND PROJECTIVE MAPPING



*The site visit generated a collection of information, all embodied in one 'experience.' What was required was a method of analysis which could deconstruct the data in order to interrogate it. Two co-developing methods were employed to address these: an interpretive map and a projective mapping process. This chapter will first present conditions of the site experience which called to the properties of mapping, followed by a defining, describing and discussion of these two methods.*

### 4.1 Why Map?

Experience as a phenomena can be hard to ascertain. Phenomena is used here as an event of identifiable occurrence. But explanations for and of it are, by nature, ineffable. Extending such qualities and expanding further, experience has the added complexity of a sub-conscious and subjective event. To streamline these qualities, this makes it hard to explain the origins of an experience what exactly 'It' consisted of. Of this Psychology Professor Donnel Stern writes:

*"Unformulated experience is the sum total of all the knowable, communicable implications that have never been spelled out, perceptions that have been habitually passed over, and so forth.....unformulated experience [is] the moment-to-moment state of vagueness and possibility from which the next moments articulated experience emerges. In practice, these two uses of term often overlap, because a thought that is habitually*

*unformulated is also part of each moments potential experience, part of the raw materials that may be tapped for the construction of the next moment's experience" (Stern, 2013: pg. 44)*

This pervading intangibility and subjective interpretation is unavoidable when dealing with experience and it is inherently unmeasurable and elusive in terms of precise description. Rather than avoid these complexities, I ventured to take direction from experience.

This practice of looking to the information at hand for direction continued throughout the mapping and design stages. In a sense this created a microcosm i.e. environment, in which a range of decision making behaviours established: intuition, justification, resolution- all in response to the experiential material and *of-the-investigation*.

Given the subjective component and also the complexity in working with experience, I needed to re-learn how to 'know' the material (*sense-making and of-the-investigation*) and formulate my own *dialogue* with which to communicate with it (*conversation with mapping*). Just as a physical deconstruction and reconstructing was taking place, so too were the same processes occurring on a conscious and sub-conscious level in my role as the designer (discussed chapter 6 pg. 85).

The first challenge was my general familiarity with the tramp, prompting the choice of a technique which could de-familiarise and break apart the experience as a whole. I needed to find a way to get beyond a surface engagement with the experience – the almost habitual relationship with the world that can prevent a deep engagement with place (Murphy 2014:33). A first attempt at this was in the form of a half graphic/half written brainstorm of the whole site visit (figure 8). This technique of transcribing responsively revealed connections within the experience across time and space. Again, taking cues from the information, I sought a method which could enable a fluid and cross-sectional investigation. What conditions of map making might facilitate such requirements? As Landscape Architect Alan Berger (2002:18) explains an interpretive map utilises a deconstructed layout which enables connections across time, space and mental constructs.



A second quality offered by interpretive mapping was the way in which it introduces a speculative approach to recording the site (Berger 2002:18; Corner 1999:2) as opposed to common site survey maps which aim to record realities of site. James Corner highlights a third attribute of interpretive mapping, in its power in constructing the unconscious and giving visual form to phenomena- a key quality, appropriate to this work. And lastly, Berger (2002) wrote, “mappings are deconstructive devices, made from fragments and pieces of...data from numerous sources; visual, graphic, textual, and verbal” and that they “are more akin to discovery than recovery; they are more concerned with process than results”. These four properties – enabling of connections across time and space; undertaken with a speculative approach; constructing the unconscious; discovery through the process of ‘collage’ – presented a generative combination in alignment with conditions of this experience.



Figure 9 First recording of Nina Hut Tramp on A3 sized butter paper

## 4.2 The Map

The spatial expression of the map was developed over a 2 month period, following the site visit to Nina Hut. The map is just over 6 metres in length, and consists of 7 distinct lines spaced over 2.4 metres, occupying an area of around 15 square metres (see figure 9).





Figure 10 Photograph taken of the map mid-construction, across the floor of my design studio.

The human scale at which construction took place utilised most of a 108 square metre room (9 x 12 metres) (see figure 11 pg. 42). Two walls (2 x 3.5 metres) were employed to hold graphic material, ideas, thinking and conclusion in relation to the map. Four desks were used as workstations for creating material during this process.

The formation of a projective<sup>23</sup> process alongside the ground map, and in conjunction with the site experience data, produced three main findings. A range of other findings were considered such as time, visualising activity, graphic interpretation and non-categorization. However, the potency and extent of influence of a kinaesthetic approach, temporal lens and a linear layout, revealed the following elements in terms of their generative potential. A kinaesthetic approach refers to the process of myself physically engaging with the map (both constructing, analysing and generating material) became a *kinaesthetic* activity. A second core element was the way in which the experience could be explored most extensively, as a whole, through a *temporal* lens which used both the spatial-temporal and phenomenological conditions of the site visit to express the overall experience. This was done in individual *lines*, some of which worked in pairs to communicate an overall aspect of the journey. As the third finding, lines facilitated the most in-depth communication of the journey, allowing investigation at differing scales: individual memories, blocks

<sup>23</sup> Projective is used here to refer to the formation of mental and phenomena based entities. While mapping was an activity of literally projecting on to the ground, the use of this term resides more in its psychological properties. Written of projective techniques in The Oxford Companion to the Mind (Gregory, 2004) "The aim of projective techniques is, then, to provide... stimuli or situations to which variations in response may be interpreted in accordance with a set of rules"

of experience, thresholds between blocks and the reflective nature of doing the journey twice on back to back days. Working with scale was an important aspect in gaining overall clarity<sup>24</sup>. There was no hierarchy of experience, with no aspect more or less important than another. Rather, all components of the experience were contributed 'democratically' and equally, with all manner of 'moments' contributing to this practice of establishing connections and relationships.

### 4.3 Mapping as Kinaesthetic

The literature on experience and landscape emphasises how interaction is part of the learning or knowing of a landscape (Ingold, 1999). Abbott expands on this, positioning that interaction is a documenting of our conversation with landscape. Us making it, and it making us; "It is the possibility of such interactions, and the resulting opportunity not only to describe landscape, but also perform it" (2008:77). In employing the conventions of mapping, a kinaesthetic process to describe a kinaesthetic experience developed. This began as a reactionary development but quickly became a paramount process. As [de]construction progressed (Berger, 2002), and depth of findings developed, the kinaesthetic approach came to have core value in what was being produced.

The kinaesthetic approach was paramount in two ways. The added energy in a kinaesthetic approach encouraged a projective process and a commitment to pursuing essence. The projective process was about allowing my memory and sub-conscious processing of the experience to take form as I navigated through turning input (data) into an output (graphic). In this way, kinaesthetic evolved as an intrinsic

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<sup>24</sup> This is highlighted at two scales: Mapping along the ground encouraged a Kinaesthetic approach and also enabled *agitation, movement and re-working* at a scale which required my physicality. This continued to facilitate an embodied construction and involved by designer role as part of an overall system of components which continually garnered clarity and revelation. The second scale – desk sized – was utilised to design from, facilitating the ability to *pattern-make* and agitate, move and re-work the whole experience quickly (rather than the larger ground scale which was a closer focus).

pathway to uncovering the sub-conscious. Due to the setup of my work room, the map evolved along the ground next to my desk (figure 11).



*Figure 11 Image conveying scale of work within design studio.*

As various multimedia approaches were introduced, work stations with the appropriate tools grew around the ground map to support the production (figure 12). Additionally, inspirational material took up a wall across the room from my desk(s), as did a wall of reflective diagrammatic thinking. Thus I was continually surrounded by my work as I was constructing it. These stations provided different viewpoints and views. Spatially, they roughly rotated around the map, so it was read upside down on occasion or from the side. They also sat at different distances from the edge of the map, therefore perspective created a differing focal point depending on the work station's position. And lastly, other components moved in and out of, obscured or framed that view point. A wide variety of perspectives multiplied the sub-conscious processing of this map, so that it was an on-going process, on multiple levels of awareness, throughout the day.



*Figure 12 Panoramic image showing dispersive working area within Masters studio.*

Following on from this uncovering of the unconscious, the pursuit of essence refers to the condensing of explanation needed when conveying phenomena. In including movement and scale as well as thinking, increased physical contribution introduced a level of reasoning and questioning as to the organic accuracy of pieces put into the map. While any one piece of information indeed references a notable moment, rather than standing alone, the collaborating of a collection of 'important moments' permits the greatest possibility in 'glimpsing' the whole experience within the framework of mapping. The support of this through a kinaesthetic construction, enforced clarity in communicating experience (image, sculpture, descriptive page etc.)

To conclude, there is generative potential in mapping through kinaesthetic, offering possibilities as a process to convey, understand and generate from experience. The continual interaction encouraged through a kinaesthetic approach, amplified the clarity with which I could grasp the overall experience- an important step when trying to design from something transient.

## 4.4 Mapping as Temporality

To take experience in a temporal tone, is to understand it as a moment in time and space. As Ingold writes (Ingold 1993: 12): “reaching out into the taskscape, I perceive at this moment, a particular vista of past and future; but it is a vista available from this moment and no other”. In this sense, my experience is both one of many others, and one of many potential experiences which could have occurred. The task then, is to employ communication conditions which allow a detailing of experience which sits somewhere between whole and unfinished.

Tim Ingold (1999) presents several key ideas in relation to temporality: the animate and the inanimate; assemblage and ensemble; agency and dwelling. He describes our defining of animate as humans beings and other active beings such as animals, birds etc. The inanimate are non-active beings such as trees, rocks, air, seasons etc. For Ingold these hold equal agency (i.e. a tree has as much potential agency as a human being and are therefore equal participants in a moment of interaction). Of assemblage and ensemble (assemblage is to ensemble, as composing is to composition), he discusses that ‘assemblage’ pertains to both animate objects and inanimate phenomena and that the resulting ensemble is unique to both the individual components as much as it is to the being of each component- “in a landscape, each component enfolds within its essence the totality of its relations with each and every other” (1993:4). Ingold also introduces the concept of ‘dwelling’ “in the world.... we do not act *upon* it, or do things *to* it; rather we move along *with* it” (1993:14).

These ideas were enlisted in a range of ways. Incorporated into *dialogue*, these terms gave logic to the ‘downloading process’ of mapping, as well as conceptual terms which informed design methods. Drawing on Ingold’s idea of dwelling, the subjectivity of an experience might normally pose a tension in widely applying findings from it. However with the understanding of dwelling and temporality, I took my experience to be a possible one of many, and therefore equal to all others in its generative potential. My part in the experience was as a ‘catalytic actioner’. My presence and impact is of equal comparison to all other contributing factors: it was August; it rained the whole of the first day; there were no other people at the hut.

Thus the subjective nature of the experience is no more or less important than any other factor and was therefore accepted as part of the data I was dealing with.

Within this idea of dwelling and experience, sit agency and ensemble. Recognition of equal agency in inanimate objects and animate subjects enabled me to focus more on the actual in-moment interaction between these two bodies. Using this justification that all components were equal, I could detach from circling techniques such as describing with words, listing or diagramming relationships and instead focus on the essence. Here also, the ideas of assemblage and ensemble are utilised. Compositions (image, visual, sculpture etc.) in the map represent realised moments – a possible snapshot in time due to a specific alignment of specific things. Accepting these conditions and the use of a justifying *dialogue* and *sense-making*, beneficially removed me from the distraction of seeking an objective and ‘all-encompassing’ description of moments.

As a result of overlaying temporality as a key lens, an array of contributors to the phenomena of experience and experiencing were revealed through the *pattern-making* properties of mapping. These components could then be isolated, extracted and reassembled into other possible experiences. The methods undertaken in this application and resulting concepts are discussed and detailed in chapter 5.

#### 4.4 Mapping as Lines

Having established the overarching conceptual frame of the map, it is important to reflect on how lines formed the backbone of the ground map. Why not other forms? A line was chosen as it had a definite relationship to the experience. When re-imagining it, I envisioned different ‘threads’ winding parallel to one and other: time, space, walking and hutting. Reflected upon in chapter 1, readily available, my presence sends a charge through these, activating these pathways as I am experiencing. Here, a reverberated performance of interaction takes place. All



available at any one moment, it was only the focusing in on a moment which highlighted the prevalence of some threads over others<sup>25</sup>.

Ingold relates this linearity (?) to the continuum of time in that it can be understood as on the whole moving forward, but is always as connected to the potential future as it is to the definite past: “Thus the present is not *marked off* from a past that it has replaced or a future that will, in turn, replace it; it rather gathers the past and future into itself, like refractions in a crystal ball” (Ingold, 1993: 9). This understanding of how I actually *imagined* the experience as an image in my head, led to a choice of using *the line*, versus say a circle (which would imply a loop journey where the start and endpoint were the same in all aspects – which was not the case) or a hexagon shape (which may have *implied* relationships not true of the experience). With the purpose to notate what had actually happened using representation techniques which most accurately conveyed essence, *lines* were the most powerful form to use.

An objective breakdown of hourly time, walking and hutting dictated three base lines (figure 13). This was added to with one distance line (figure 14), one ‘energy’ line which showed the experience as a whole connected journey (figure 15), and an additional line for walk and hut (figure 16) – in total 7 lines. The choice to use several vertically spaced lines, as opposed to one horizontal line with sections, was dictated by the working space. The scale at which I wanted to create the map would not have been accommodated for as one long line within my workspace.

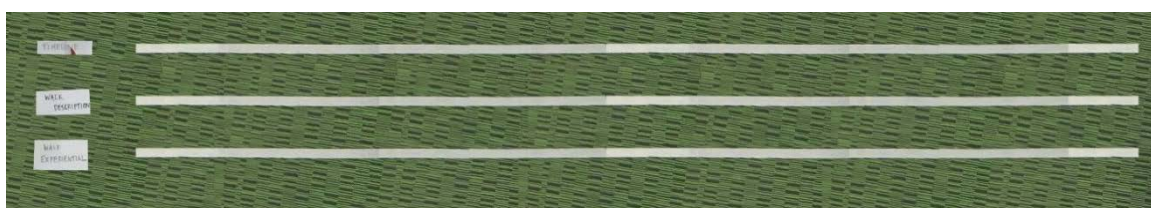


Figure 13 Image showing Time, Walk and Hut base lines. These, placed first, took this arrangement on floor. As the following images will show, progression in constructing required reshuffling of the layout, lifting up and re-sticking of tape lines (sometimes completely annotated with drawings or descriptions). Here, a very visual ‘mapping as kinaesthetic’ can be seen.

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<sup>25</sup> Think of Ingold’s discussion about *ensemble*. Threads could be referred to as components, which are all available at any one time, to be put together (highlighted through the nature of interaction taking place) as an ensemble (the overall experience had).



Figure 14 Distance line has been added, and walk and hut description lines have been populated. Distance has also been related to each milestone and activity, highlighting distance relation (hut or car) and emotional state (positive or negative)



Figure 15 Shows the kinaesthetic movement of lines once more substance accrued. As the intention was to move to designing, I anticipated a mental departing from 'my experience' as I knew it. At some point I would need to re-get to know 'It' based on the substance (connections, relationships, moments) visually conveyed by the map. Thus visual communication was important to achieve, and to grapple with this during, rather than at the end, smoothed the transition into that final departure point – the point when 'It' became an 'other'.

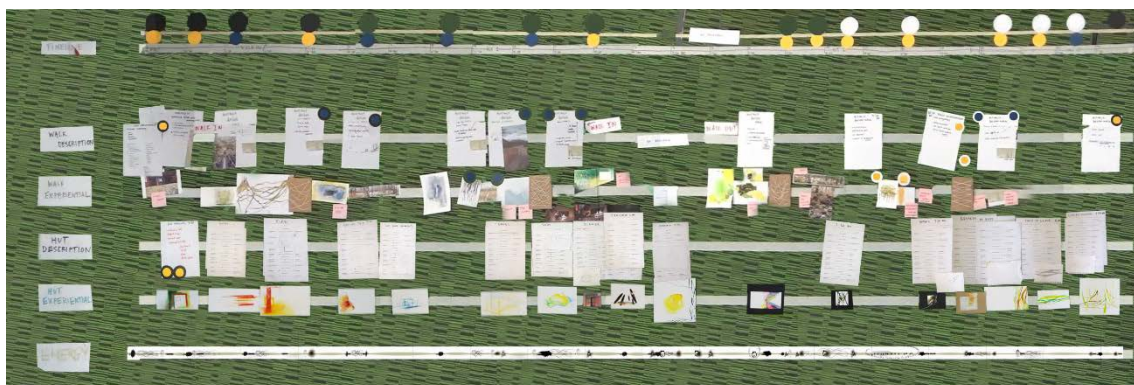


Figure 16 The final map before a notable 'analysis' was undertaken- the adding of connections across time and space.



As can be the case with research, the practicality of being confined within my research led to a serendipitous outcome in that it allowed a deeper exploration of the temporality of interaction. I was able to spatially mark out connections across multiple lines. This visual rigour was so important for conveying essence and revealing relationships. At some point I would need to depart mentally from the original experience, and instead take a step back and work with what mapping was showing. The multiple lines offered a means of stepping back and perceiving them at once, something I could not have done with one long line or another shape entirely. Through splitting obvious sections of the journey into lines (i.e. the walk versus being at the hut), a process of ‘blowing-out’ could be undertaken. By this I mean several things. First, the distance to time relationship could be explored, showing how long each kilometre took compared to its predeceasing and succeeding kilometre. This also illustrated the difference in pace for the walk in and walk out (figure 17).



Figure 17 Image of map showing vertical connections made between distance and time.

Second, time could then be connected to milestones (walk) and activities (hut) (figure 18). Third, each line allocates the same physical length in which to notate phenomenological detail. This gave a consistent backbone, which could then highlight differences between sections. To explain, if I was to have created the map so that sections were relevant in length based on the whole experience, then too much pre-emption would have occurred. For example, if using time as the continuum, then the *walk in* and *walk out* would have been 30% the length of the *hut* line, even though there was an equal intensity and relevance to all three sections. Alternatively, if I was to use distance as the continuum, then *hut* would be a fraction of the length of the *walk* lines. Representation wise, this would be

inaccurate, as well as the limitations it would place on the space available to annotate each section and thus the depth and spread of information included.



Figure 18 Image of map showing vertical connections between time and moments during both walking and hutting sections

Lastly, the *line*, due to its facilitation of a back and forth movement, could serve in representing the kinaesthetic activity of walking and its revelatory qualities. Abbott (2011: 5) references, “as has been explored fruitfully in works like Bruce Chatwin’s *Songlines* and Rebecca Solnit’s *Wanderlust*, the practices of walking draw out a distinctive sense of landscape”. Therefore, in relating back to the mapping as kinaesthetic, the use of a line created a microcosm for the act of walking. In acknowledging early on that the experience did not end at the site and would in fact continue to evolve in a mapping process, the resonance of the act of walking was a form of re-engagement, which invited a reflective undertone. As Howard (2013:70) highlights, “Landscapes in this rendering are not static backdrops, but instead are imagined as fluid and animating processes in a constant state of becoming.” As such, associated ideas of walking (in a line, as interaction, revealing landscape) were utilised within the mapping process as half intentional (the line) and half revelatory (uncovering and enlightening more of the experience), and was arguably more useful than examining information on a screen or as another form.

So far in this chapter, a range of useful, generative and insightful conclusions were reached during the mapping stage which informed and underpinned the rest of the work undertaken. Some of these have been discussed: the possibilities opened up by engaging kinaesthetically, the revelatory qualities of applying a temporal lens, and the operative and spatio-temporal enablement of using lines to deconstruct the experience. As mentioned several other practices and approaches extended ‘out’

from mapping. Within the projective process, a *dialogue* or system accrued, giving structure to this relatively intuitive *conversation* between myself as both the designer and subject, and a personal experience of which I intended to design from. *Of-the-investigation and in-moment* took continual cues from the experience itself. This has been expressed throughout this chapter and came to be a foundational decision-making tool. Also established was a dependable need to continually *agitate, move, and re-work* the information. Resisting the temptation to characterise information into familiar and unfamiliar or constructed and deconstructed, a constant 'movement' to keep it in that accessible place of focus whereby the normally unseen connections can be both conceived and comprehended (*pattern-making*). While this dialogue is essentially of responsive intuition, it nonetheless was a way to *make* designerly *sense* of experience.

## CHAPTER 5: DESIGNING

*The following chapter looks at the potential of designing from an experience, utilising both re-defined experience concepts and a developed dialogue through mapping. An overarching shift in an experiential learning from mapping was that of 'hut'. Mapping presented hut as an experience, not a form, and so it was embraced as the activity 'hutting' throughout designing. Secondly, hutting was not restricted to the area or time surrounding the physical hut. Hutting, as a state of experience, was present at all times of the journey (as was walking). Thus, designed concepts focus around hutting and walking experiences as they were represented through mapping.*

*This discussion will first introduce four main briefs which guided this design stage, followed by a discussion of a range of methods employed in the generation of 8 concepts. Critique, findings and implications of this design stage are discussed in chapter 6.*

### 5.1 Reconstruction

Following on from the projective mapping process I began a concentrated phase of 'reconstruction,' taking the fragmented and dispersed site visit and re-working it into new wilderness experiences. In this chapter I explore the extent of generative possibility in inventorying an experience. The flexible approach employed to design is based on the understanding that phenomena are hard to grasp entirely or indeed they can be limited to any one reality. Through the application of projective mapping conditions and dialogue, reconstruction sought to be – once again – of the experience.

To begin this discussion about designing, it is first important to isolate and explain practices used across mapping, methods and designs. Overall, the design stage was informed by the mapping stage in a number of both implicit and explicit ways. First,

the concepts of and within tramping and hutting<sup>26</sup>, and by extension a wilderness experience, had been challenged through the deconstructing process. For example, going into the site visit I would have anticipated a separated experiencing, comprising of a walking section and a hut section. Additionally, I would have expected that the 'designed moments' along the tramp would be physical interventions such as a swing bridge, staircases or the hut itself. I also would have ventured points of wayfinding to be focal points in the experience, given their programmatic focus.

Instead all three of these assumptions took on different realities: 'walking' and 'hutting' pulsed throughout, taking turns of focus; designing as a responsive activity happened in places with no infrastructure, such as flooded streams which elicited an in-moment making of a crossing; conversely wayfinding points held no memorable place in my in-site experience. Several other shifted perceptions could be included here, but most important to note is the role of mapping in this challenging of concepts. Secondly, implicitly informing designing were practices and dialogues of mapping. I explained these as individual concepts in chapter 4, when animated in an on-going investigation, but it is also important to appreciate that all of the following worked as both creative instruments and a sort of practical checklist in an approach – in itself – to design from experience. To reiterate, they are:

- A kinaesthetic activity
- Temporal lenses
- Lines as spatio-temporal guidance
- Taking cues from the experience
- Continual 'movement' of information
- Dwelling and agency
- Assemble and ensemble
- Animate and inanimate

While these points are logical against personal interpretation of a subjective experience, as a 'toolbox', these terms, concepts and practices (outlined in chapters 2 and 4) make sense of the ineffable and intangible qualities of experience. They all

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<sup>26</sup> Here I reiterate that 'hutting' breaks past the form of hut and encapsulates the activity 'to hut'

found relevance in their operative and generative possibility, becoming 'access points' in understanding, explaining and re-working site, experience and the designing of it.

## 5.2 Design Approach

A collection of 8 wilderness experiences were developed through the research process, exploring generative potential. These concepts worked to give form to phenomena and were generated through an experimental criteria and collection of methods originating from mapping.

Guiding this were 4 briefs based on learnings of Nina Hut Tramp. These were distilled from 9 individual themes through a process of axial mapping (figure 19). Each broader brief broke down into 3 questions asking of an experience typology (see appendix B pg. 114). Each typology aligned itself with specific pieces of information. This was both a logical association<sup>27</sup> and a knowingness<sup>28</sup> stemming from an operative subjective perspective.

Once a grouping and isolating of information was confirmed, several processes were applied. Each process shuffled information and revealed new insights about it, which then informed the next process. This step was repeated until the information produced a conclusion which could translate<sup>29</sup> into a spatial program.

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<sup>27</sup> For example within the compound brief "Hutting as an Experience distributed over time and space" and "A journey where walking and hutting occur at the same time, working together", I began with looking at the hutting line and breakdown of activities, followed by the walking line and the breakdown of milestones. I sought to apply a pairing criteria between the two lines [occur at the same time, working together], aligning a hutting activity with a walking milestone [Hutting distributed over time and space]. Refer to method collection 2 pg. 60

<sup>28</sup> For example, I knew that 'energy' had affected 'walking', because of mapping my own experience. In the methods for concept 2, in seeking "to apply a pairing criteria", I took the energy line and its component energies as criteria.

<sup>29</sup> As Nicki Copley (2014) writes: "Most often, designers are charged with 'how to make it', once the decisions of 'what to make' have been undertaken". Following this, what was sought in this process was a minimising in the leap to conceptualising. Often in the bachelor studio projects, students might find themselves trying to conceptualise a goal. For example the goal "To increase community value" is very ambiguous in what a concept might be or how it might meet that goal. I instead worked to refine information through a range of methods,

In the final venture of generation, before moving on to describe methods and concepts, I again refer to this approach based on subjective insight, an inseparable component. Given a subjective context (experience), subjective insight thus far has offered itself to be of equally communicable value as any outside criteria might potentially offer.

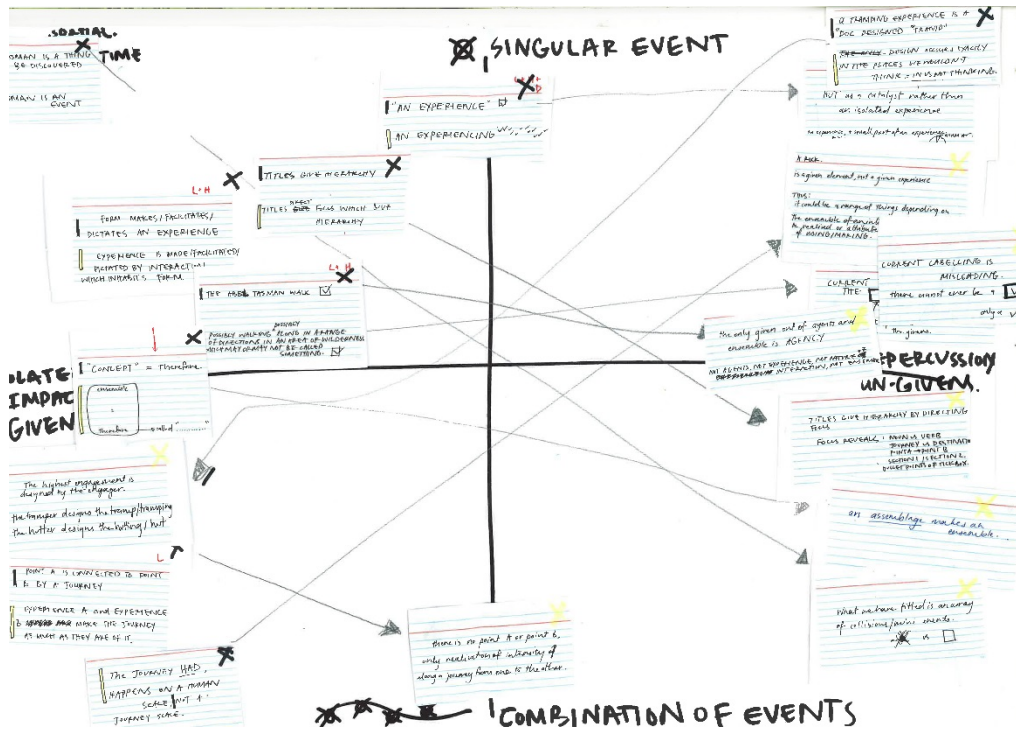


Figure 19

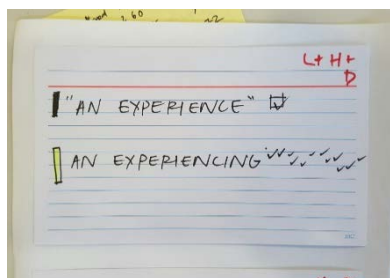


Figure 19 a

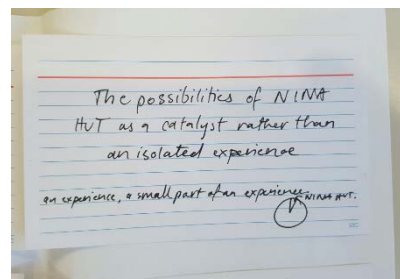


Figure 19 b

Figure 19 Axial mapping undertaken in refining briefs. Each finding represented an assumption of a tramping experience. A pre-mapping and its related post-mapping assumption were written down on the same card (figure 19a). Through asking "what does this tell me about the experience", a conclusion was reached (figure 19b). This was written on a second card. Each card pair was placed on the above map, joined by an arrow. Each card was placed between the axis of singular event – combination of event. Isolated impact – repercussive impact [These axis are explained in section 6.4/ design concept 4] These axis were derived from a pervading theme that experience is temporal and is one of many potentials. At the conclusion of this stage, four prevailing themes were isolated, and these along with their placement according to each axis formed the 4 briefs used.

resisting the urge to design until a concept was all but described. Refer to method collection 2 pg. 60

### 5.3 Design Concepts and Methods

The following section provides descriptions of wilderness experience concepts and associated methods used in generation. The collection of data to which these methods were applied, can be found in appendix a pg. 95. This provides the background for a critical discussion in chapter 6.



## Design Concept 1: HUTTING ORIENTEERING

***What could a hutting experience over time and distance look and function like?***

*An experience where destination and journey are reversed, the journey is 'hutting', and the destination is the 'walk'.*

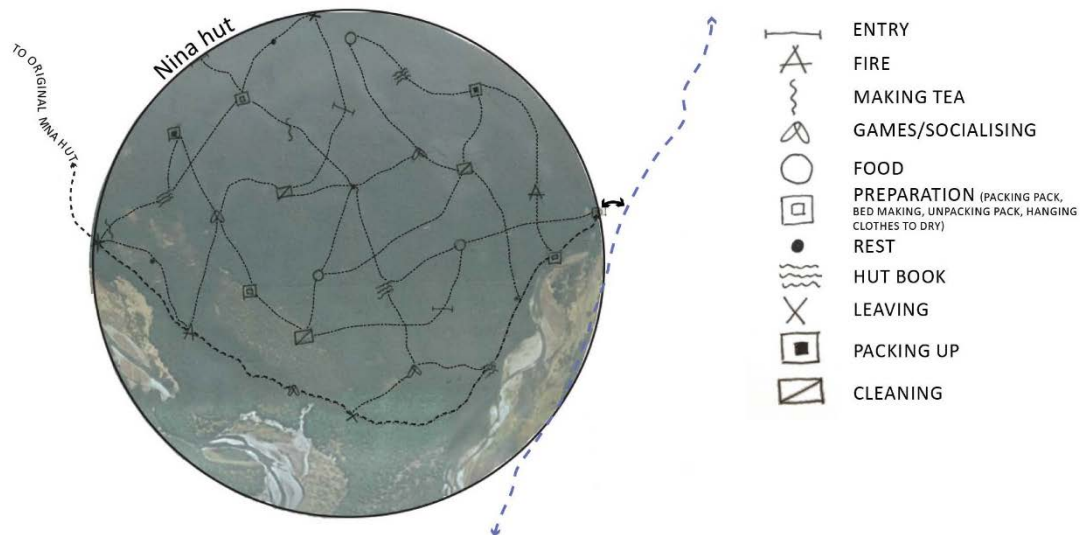


Figure 20 Spatial plan showing dispersion of hutting elements throughout a 1.5 km circle and intersecting with Nina Hut walk

THE EXPERIENCE IS TO MAKE YOUR OWN PATH AROUND A 'HUT', ENGAGING WITH HUTTING IN A UNIQUE AND PARTICIPANT DRIVEN JOURNEY.

In this concept (figure 20), the elements of hutting are used in conjunction with their breakdown on the hut line (map). These activities are spatially dispersed throughout a 1.5 km circle, with multiple stations for the same activity. Within each station, a range of ability levels and personas would be considered. For example, within 'fire': first-timers would have a fully stocked kit and explicit instructions; a family might have more of a game system with colour coded steps, kit and roles; an experienced couple might be charged with the challenge of inventing their own take on a piece of fire-making kit out of materials available. Activities are placed close enough to another activity so that you would theoretically never get lost, but far apart enough to seclude your group to the station and activity at hand. Some activities are placed on the actual trail to include it within the experience for those heading off to other walks further along the track.

*This intervention was generated from a challenging of concepts and a method of a 'question-response' conversation with the map.*

Most often people travel to the point where you 'begin' the walk to your destination. To illustrate this, in conversation it is likely someone might say "We have arrived at the Nina Tramp and we should get to the hut in 3 hours" or "we did the Nina Hut tramp". This implies two things of the experience: first, it infers the relationship of partaking in a journey in order to reach the destination and by extension that these are two separate parts: 'the journey' and 'the destination'. Second, it suggests that the entire experience is a package awaiting your discovery. But, as my mapping process revealed, the experience is made in your doing of it and is therefore of individual creation on-ground in-site.

In beginning a 'conversation' with the map, I first 'asked' or 'presented' a statement then looked to the map for its 'response'. I set out the nature of this practice in the following four points.

1. Currently, the spatial program of walking into the hut means it is hard to disassociate the application of a 'journey' and 'destination' section.

**Design response: For the walk to be an actual destination, it would need to be within a spatial area which invited the perception of immediate access, thus removing the one-dimensional association of *journeying*<sup>30</sup> in relation to *walking*. Conversely, the hutting experience would need to be easily accessible to deter as much as possible a journey to the 'hutting'. This is both to over-state the obvious (that hutting is the journey and walk the destination) and in a practical sense present this experience as equally (if not more so) engageable as the traditional 'tramp to a hut' experience. Thus spatial placement was right at the beginning of the track.**

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<sup>30</sup> Specified in chapters 1 and 4, several paradigms of wilderness and national parks enforce pervading concepts. Journey is one such example. Both at a colloquial and designing level, journey has the conceptual definition of *travelling to a point or place*. All three of these distinct entities (the travelling, the direction of to, and the idea of a destination) are all embodied into 'journey'. In this sense, it is colloquially one-dimensional.

2. A conventional view might be that Nina Hut through its placement, requires a journey to get there and so discriminates against certain skill levels, ages, fitness levels. It also projects a separation between a walking section and the hut.

**Design response: Mapping highlighted that experience does not adhere to programmatic spatial sections. Thus walking and hutting could occur at the same time in the same area and close to the existing entry, making it readily accessible.**

3. Another limiting aspect is that some conditions of the experience are based on human comfort and survival such as equipment, clothing, shelter of the hut and foods appropriate for a multi-day tramp.

**Design response: For this to be accessible to all types of personas, it would need to be doable within a day, minimizing the pressure of extreme situations on survival and therefore equipment. This again called to a close-to-entry placement.**

4. Extruding 'the hut' across a line and deconstructing it into activities, highlighted the 'formality' of form in the experience. Through mapping, what makes a hut a hut is the experience it affords, and not its built form. Secondly, through this deconstruction, both the essentialness in the individual's interpretation of 'hut' and the possibilities in this was highlighted.

**Design Response: Adopting these learnings, how might a spatial program convey hutting and bring individual interpretation to the forefront?**

## Design Concept 2: PARALLEL EXPERIENCE

***What could a hutting experience over time and distance look and function like?***

*A journey where walking and hutting occur at the same time, working together.*

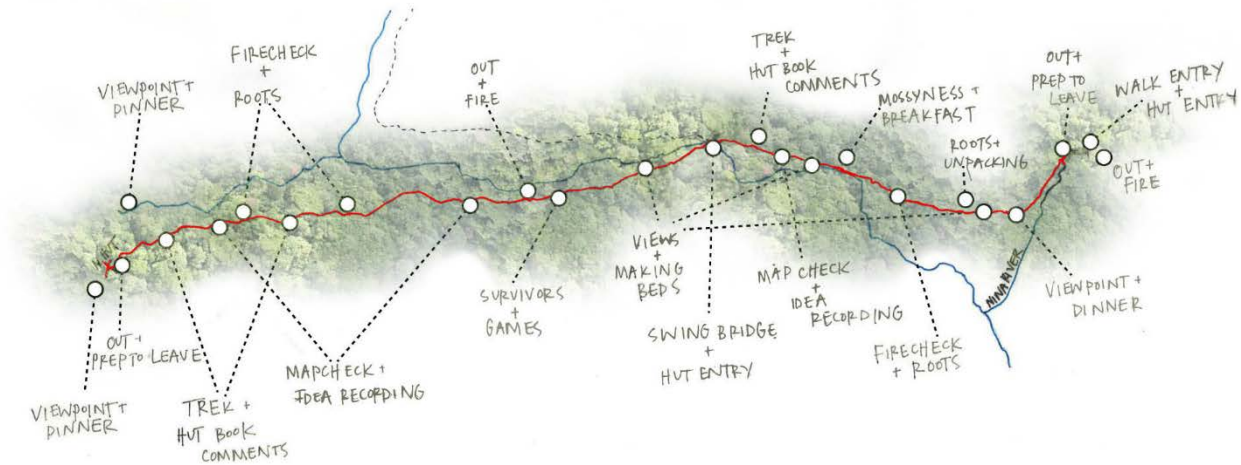


Figure 21 Spatial plan of pairs dispersed along length of Nina tramp. Some of the pairs call to mind an image, and others appear as very much juxtapositional pairings

THE EXPERIENCE IS BASED ON A PAIRING SYSTEM OF 'POSITIVE' AND 'NEGATIVE' EXPERIENCES, ALIGNING A WALKING MOMENT WITH A HUTTING ACTIVITY. THE RESULT IS AN ENRICHED AND DUALISTIC JOURNEY OF HUTTING AND WALKING WORKING TOGETHER.

In this concept, pairings are placed along the entirety of the track from the entry to the hut (figure 21). Some of the milestones/activities were physical or environmental structures already part of the track, and so these were placed first at the actual location. Similarly with hutting, some pairs were bounded by time (e.g. meals, bedtime etc.) and so were spaced according to the timing of a journey. Those not bound by anything, filled in the gaps. Some of the hutting experiences were not included such as '2.30 am', '11 pm fire check', and 'bedtime' due to the nature of the experience. Displacing it from the order of the experience would make it obsolete as they were relatively specific to my experience and not representative of a general experience.

## METHOD collection 2

*This method built on the 'question-response' practice of the previous concept, and introduced a movement and re-working of information.*

Beginning with the map, the energy line measured each milestone/moment/activity with either an individual feeling or combination of feelings. This line best represented the highs and lows of the whole journey in terms of the emotionality in experience.

1. How could I methodically establish pairings from connections within the map?

**Method Response:** In order to test the generative potential, I ventured to devise a system which sought an objective pairing process, rather than my projected combination of two elements. This provided the greatest scope for variety and produced a range of interesting and unusual experiences.

I first sought to align each energy/feeling with both its direct and potential opposite. For example the energy 'tension' was paired directly with 'expansion' and closely with 'ensconced', 'weightlessness' and 'fluidity'. This became an objective system for pairings used further on (figure 22).

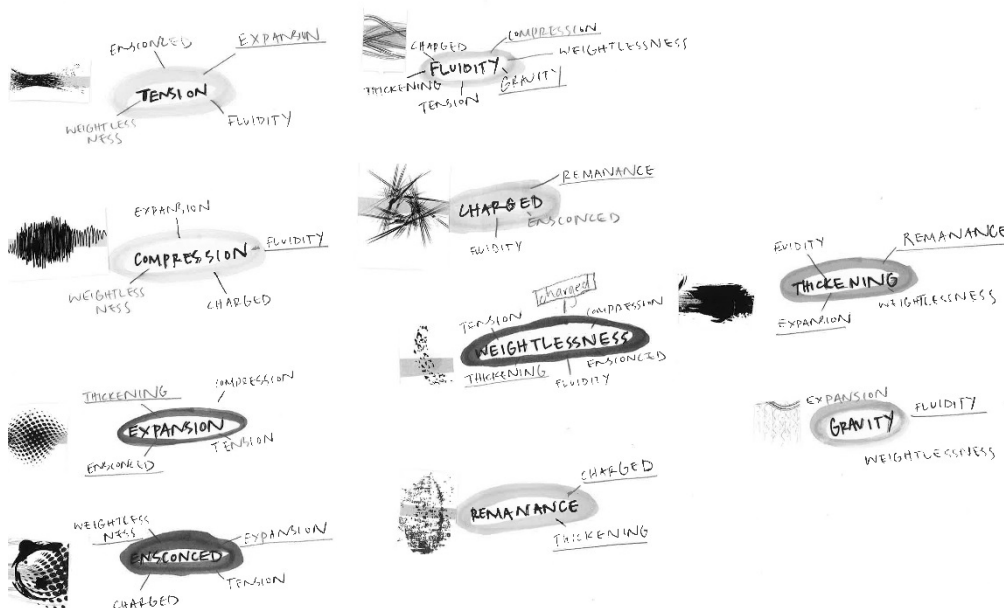


Figure 22 Alignment of each energy against its direct opposite and potential opposite energies

I then listed each individual activity and milestone in order of their appearance within the journey (walk-in / hut / walk-out). Taking to a desk sized version of the map, I took a ruler and aligned each milestone/activity with its corresponding reference on the energy line. Some activities/milestones had one energy, others had a collection. Where this occurred, I took the central energy which best represented the moment. These were transcribed alongside the list (figure 23). Using the pairing system, I methodically worked through the list, pairing off walking milestones with hutting activities in accordance to their respective energies and dictated opposites (figure 24) In the final step, I first spatially placed milestones and their pair where they occurred along the tramp, followed by a systematic placement of hutting activities in accordance to time. For example “swing bridge + hut entry” are placed where the swing bridge is, and “mossyness + breakfast” were placed close to the beginning of the tramp (figure 25).

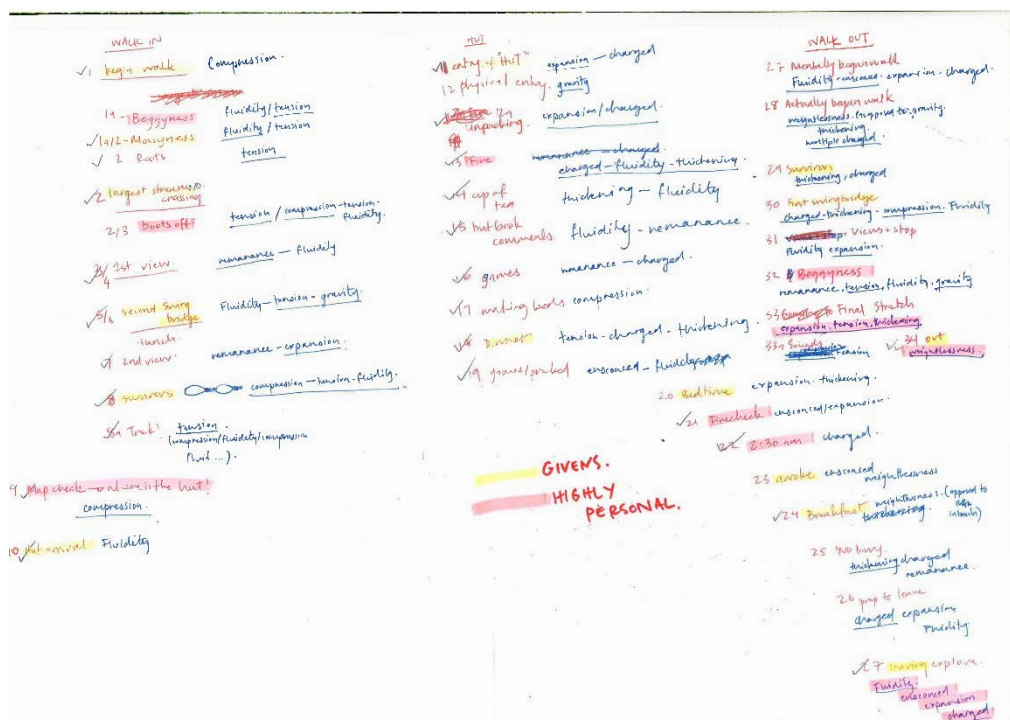


Figure 23 List of each milestone and activity with prevailing energy or energy combination



Figure 24 All pairs, showing activity, central energy and corresponding pair.

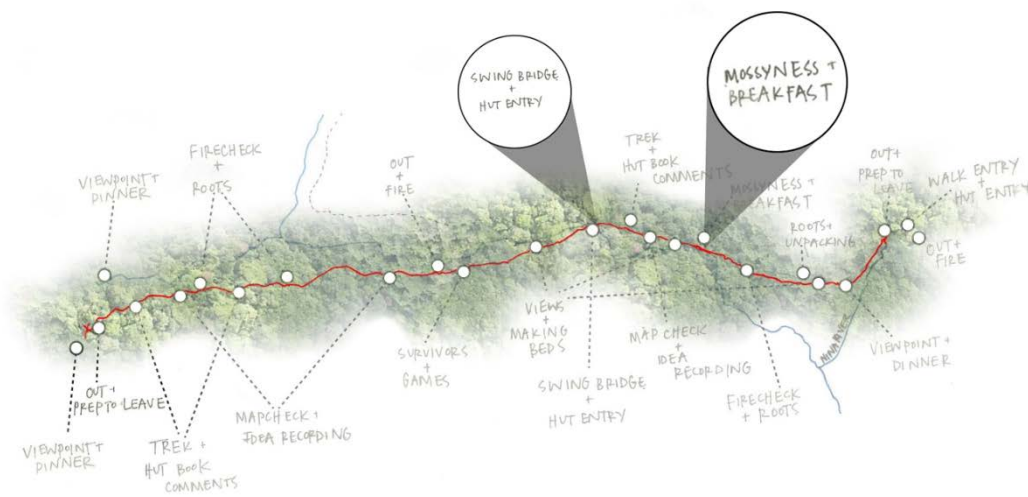


Figure 25 Whole spatial plan showing appropriate placement of breakfast + mossyness according to breakfast being at the start of the day (as opposed to dinner at the end of the day and correspondingly at the end of the tramp) and swing bridge + hut entry placed in accordance with actual swingbridge placement (unlike the activity 'views' which is not bound by infrastructure)



### Design Concept 3: WAYFINDING SCULPTURES

***How could the experiences of hutting manifest around Ingold's concept of agency?***  
*Identified collaboration of elements (identified through patterns emerging in map).*



*Figure 26 Visual showing 4 wayfinding sculptures, spaced sporadically across an area intersected by the path*

THE EXPERIENCE IS TO CREATE OUR OWN POINTS OF REFERENCE. THIS KINAESTHETIC ACTIVITY IN MAKING A SCULPTURAL WAYFINDING TOOL, GIVES THE OPPORTUNITY TO 'MARK' YOUR PRESENCE ON THE TRACK. THE ENJOYMENT OF THIS IS FIRST IN THE MAKING OF A MARKER AND THEN THE REVISITING OF IT ON THE RETURN JOURNEY.

In this concept (figure 26), people are encouraged to stop at designated places<sup>31</sup> along the track and physically make a 'marker' out of the materials available in the area. As collections of markers develop, others work could be referenced inviting a growing sense of connection with past and future marker makers. Instructions of the activity would promote the use of natural materials available in the area. As areas fill-up, new additions might spill over from designated areas, populating other parts of the track. These over time, would decompose and this alongside the dispersing of

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<sup>31</sup> Conceptually this would encouraged a more potent experience and facilitates experientially 'unfamiliar' moments: such as the decision to place yours 'away' from the group; or to sculpt a competitive wayfinding sculpture which stands out. The alternative placement- dispersed throughout the walk- dilutes this experience potential and might almost permeate a similar experiential void as current wayfinding pointers.



markers and collecting over time, references the temporality of multiple journeys and the potential of something usually imperceptible to become forefront in an experience. This propagates a sense of permanence, of inhabitation, of essentially a transient moment.

*This method came from a challenging of the assumption that wayfinding points are central to the journey. In fact within the experience, the familiarity and repetition of markers within the track almost dissolved the potency of that space for memorability.*

1. Again, looking to the map, the brief asked for an approach considering every moment component to be of equal potential impact.

**Method Response: A process of pattern making was employed, using the lineal layout of the map. This response to correlate pieces of information across lines was inherent during the constructing of the map. Given that the map predominantly reads left to right and horizontally, this response provides a methodological basis for wayfinding sculptures.**

Placing a piece of tracing paper over the desk-sized map, I drew lines vertically matching information to other reference points of the same moment. For example, if a walking milestone was given a time, then a line was drawn connecting those two pieces of information. Overall, information was referenced 1-4 times. Through a process of 'looking to the experience', a range of 'apexes' formed where two lines intersected. Highlighting these illustrated several 'arrow' forms pointing left and right (figure 27).



*Figure 27 Matching up of each milestone/activity with its other references elsewhere on the map. A range of line colours were used to visually convey where one element had been referenced on two or more different lines.*

2. As a literal reference to direction, looking to the distance line I noted the differing mental attachment of kilometers to either the hut or the car. Thus the direction markers throughout the track had little bearing to the actual area it was placed,

which is interesting given its purpose is to reference the location of the marker to an end point (hut, or car) (figure 28)

**Method Response:** For systematic purposes, those apexes/arrows which pointed left (the hut) were lined blue, and those which pointed right (the car) were lined green (figure 29). As already introduced the design intent is to make present the spatio-temporal moments where trapper intersects with direction marker.



Figure 28 Distance line from the map. Each kilometre is marked by both its destination reference and prevailing emotional state. Distance reference: Black= reference to car; Green= reference to hut; White= no reference. Emotional reference: yellow= positive emotion (e.g. elation); blue= negative emotion (e.g. tiredness)

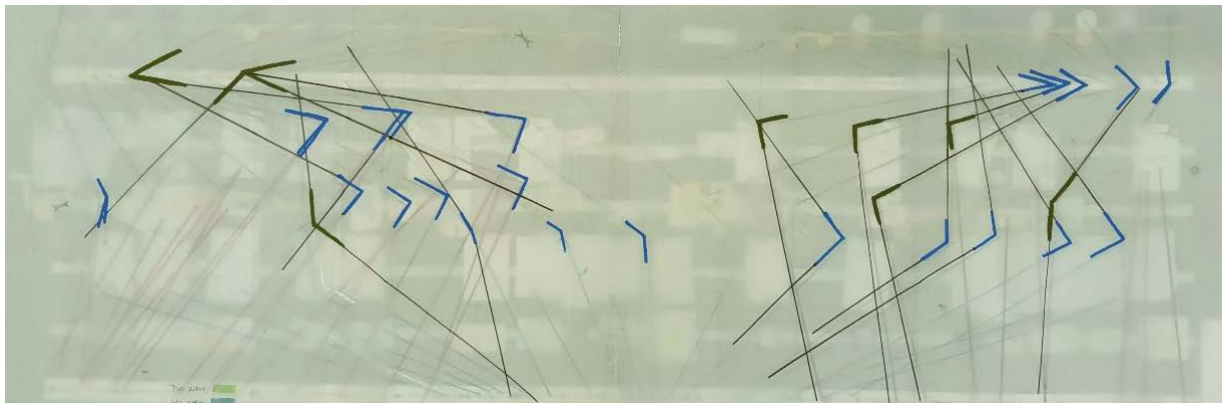


Figure 29 Highlighting of intersecting axis covering 3 lines (therefore one element is referenced three times).

Through a process of overlaying tracing paper, all apexes were intersected vertically to a scaled Nina Walk track line establishing an 'area'. Twenty two nodes called for 22 points on the track. These are areas for people to stop and make their 'mark' (figure 30).

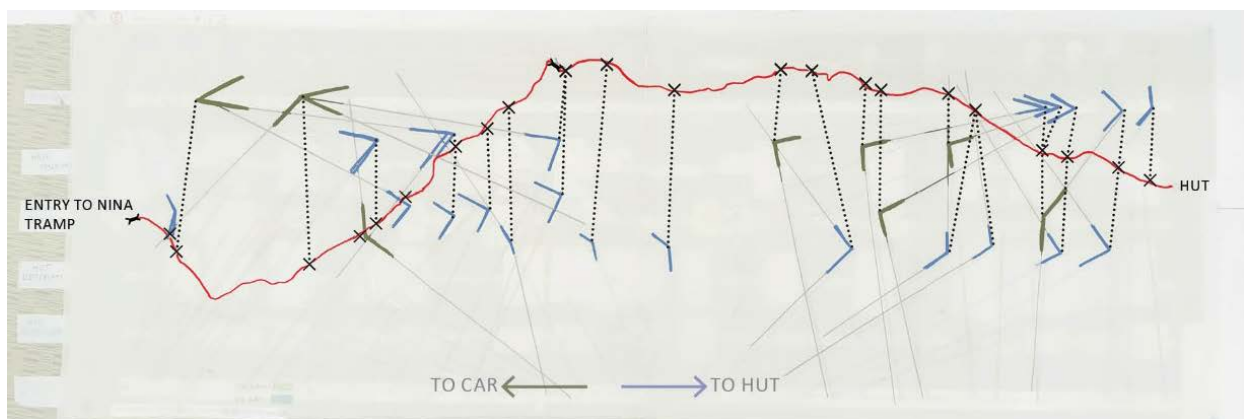


Figure 30 Schematic showing collaboration of arrow to vertical intersect, producing a range of stopping points whereby 'wayfinding sculptures' could be undertaken. While the placements are spatially arbitrary, the process behind both the design and methods reiterates the temporality of wayfinding points as relational to journey, person, direction, attention etc.

#### METHOD collection 4:

#### Design Concepts 4, 5, 6, 7 REPERCUSSIVE ACTIVITIES

Unlike the previous three concepts, concepts 4-7 were generated from the same brief and responding methods. Changing order of presentation, I will first explain the methods undertaken followed then by a description and illustration of each concept. Whereas concepts 1 and 2 looked at the re-programming of a whole journey, as with concept 3 the following interventions work with an individual activities. But unlike concept 3 which re-worked an existing experience, these four concepts take isolated experiences out of context and produce an unfamiliar experience. Moving across new ground, the following methods explore the generative application of an 'experience-based system' to isolated events.

#### **How could an individual journey contribute to an evolving experience of a 'tramp'?**

*A program which facilitates an unfolding design across time*

*A design which considers a self-perpetuating journey*

*An experience which is about adding to*

This brief asks for a consideration of designs across multi-dimensions (space and time). Looking to the map, activities and milestones were isolated, but essentially interwoven into the greater site experience. Employing the techniques of 'moving the information', I began first with establishing two definitions which might constitute an 'evolving' experience. Evolving could be considered within a single journey or across subsequent journeys. Arguably less directive than previous briefs, I first tested these conditions against the three sub-briefs (figure 31) to see if they were representative.

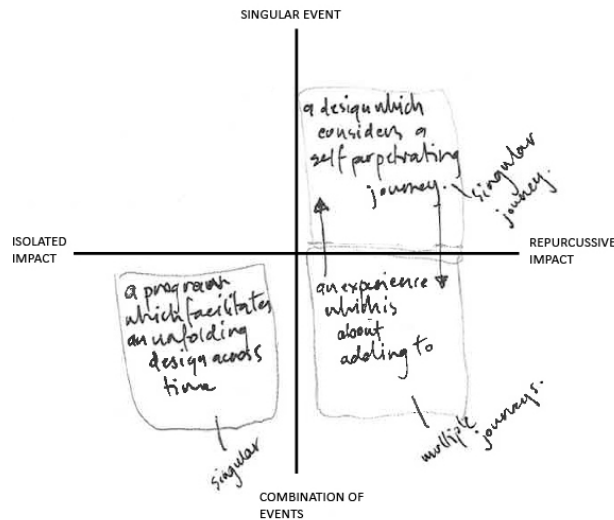


Figure 31 Testing map, aligning the three sub-briefs against conditions of the map to test the extent of representation

Then, placing each activity and milestone within this map, while proving interesting, did not lend itself immediately to a design direction. However the basis of this axis map did introduce new depth to each activity and milestone which warranted further probing as to its generative potential as a design method (figure 32).

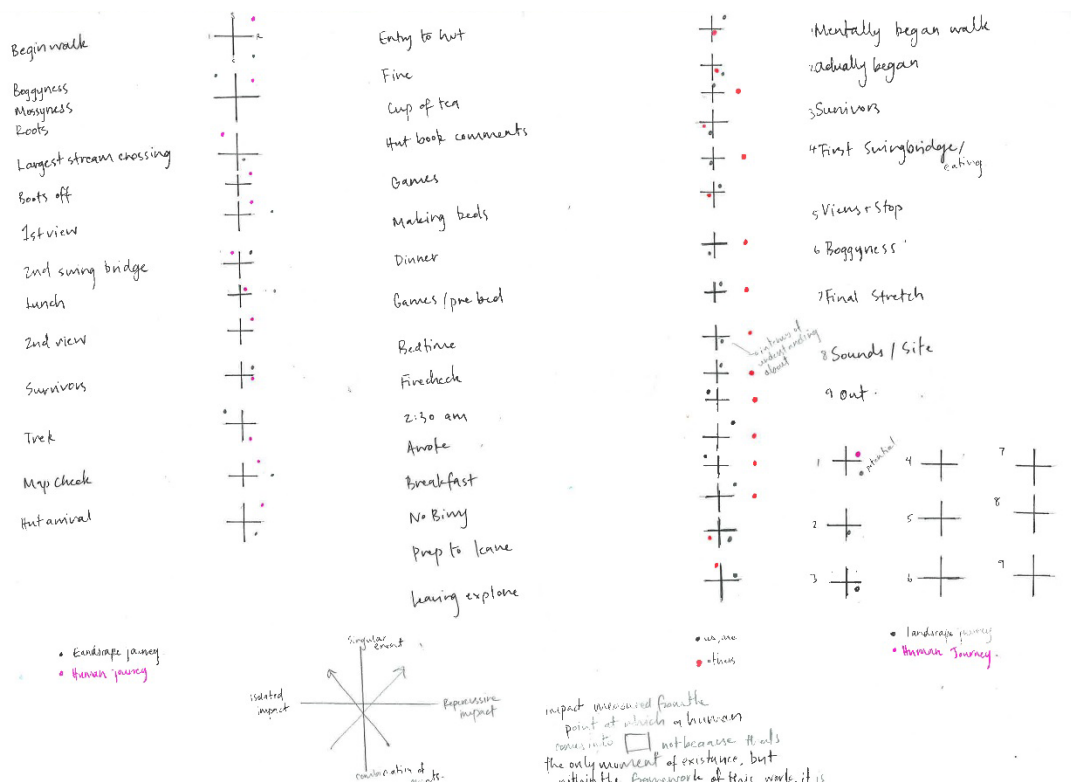


Figure 32 List of milestones and activities and placing on axis map. Note the almost static-ness of this information. Utilising of-the-investigation and sense-making, this step in the method did not translate into a spatial program. Therefore 'took cues' and employed agitation, movement and re-working to move to the next step.



Following this, four items were chosen to be re-designed, challenging their existing positions within this map.

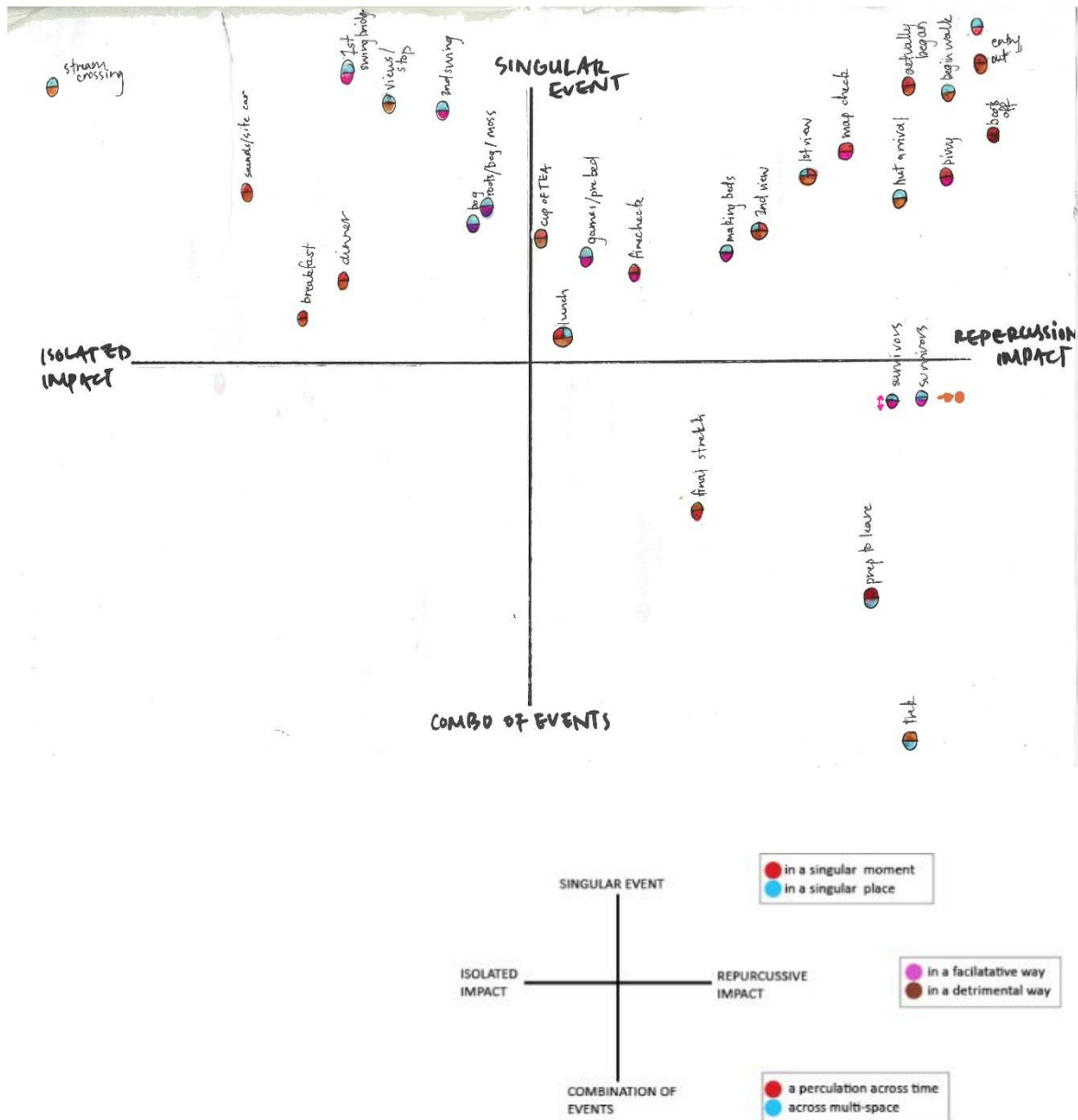


Figure 34 and 34a. Coloured map showing decisive placings against dimensions against original dimensions and 'realised' dimensions.

The four design interventions generated as a result of Method Collection 4 are: 'Viewfinder'- based on a walking moment of stopping at what we classed as a 'view'. We stopped at two separate 'viewpoints', of which both locations were a break in the tree surrounding, opening up to the Nina River (figure 35); 'Build your own cup of tea'- based on the hutting activity of making a cup of tea. This was a very rewarding moment encountered shortly after arriving at the hut day 1, cold and wet (figure 36; 'Map Palimpsest' based on the walking moment of stopping to reference the map as to where we were (figure 37); 'Hutbook'- based on the idea of a but book whereby visitors leave a comment on to sum up their experience (figure 38). Here, four axial mappings show the progression of each original concept to it's new placing as a designed intervention.

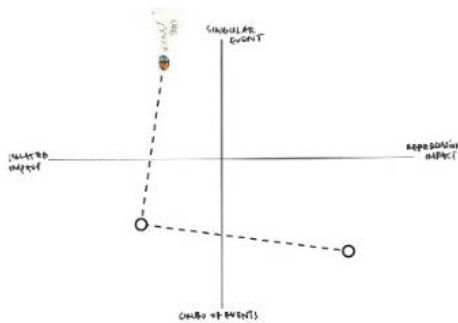


Figure 35 Axial Map showing progression achieved through concept of 'viewfinder' from initial placement to new placement.

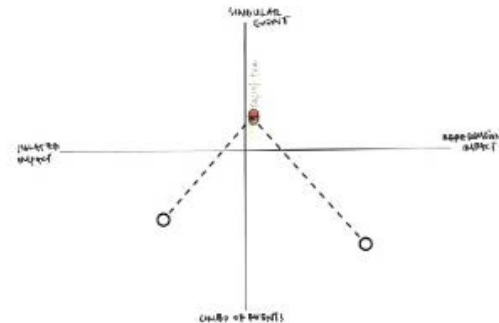


Figure 36 Axial Map showing progression achieved through concept of 'build your own teabag', from initial placement to new placement.

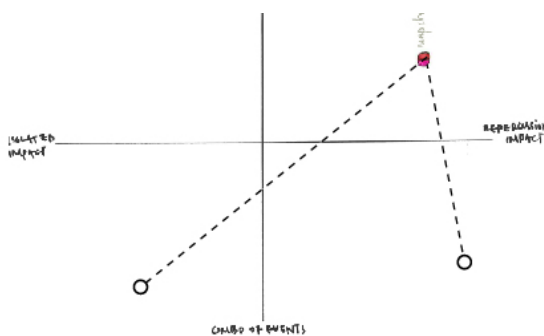


Figure 37 Axial Map showing progression achieved through concept of 'map palimpsest', from initial placement to new placement.

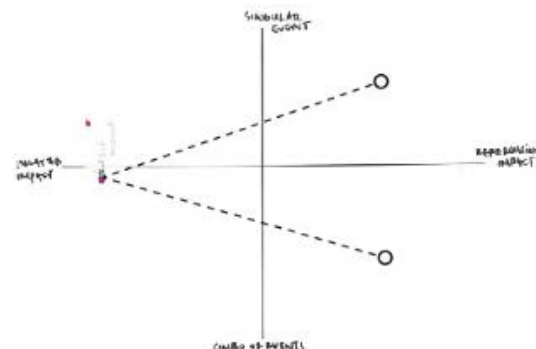


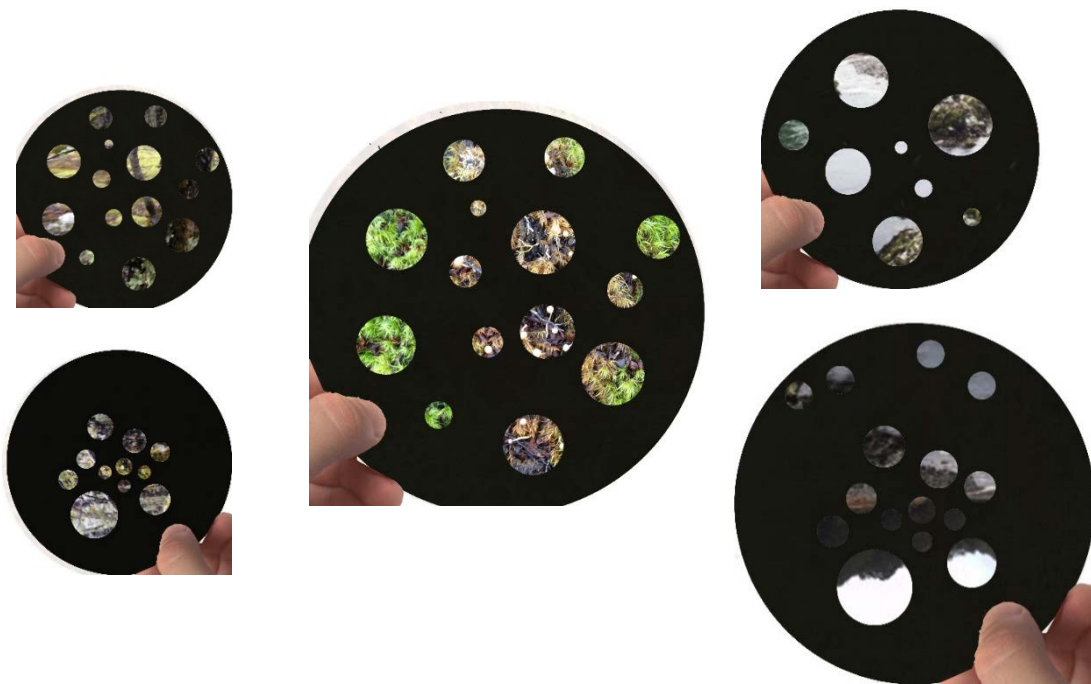
Figure 38 Axial Map showing progression achieved through concept of 'Hut Book', from initial placement to new placement.



## Design Concept 4: VIEW-FINDER

### ***A program which facilitates an unfolding design across time***

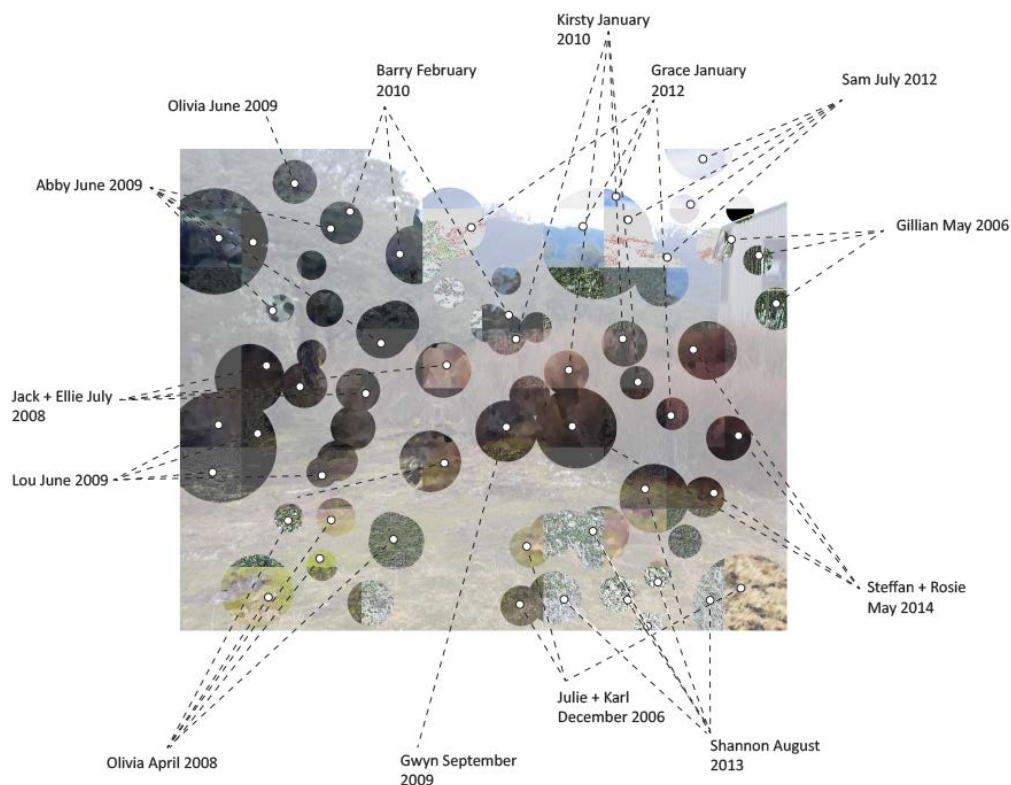
This concept is a small circular 'lens' with several different sized circles cut out of it (figure 39). The terms lens is used in reference to its properties. Lenses generally are optical devices used to affect the focus of light, bringing a vision into focus. Taking the idea of a view, propagated through a variety of mediums a 'view' is often something with high picturesque value: sunsets, mountain ranges, city views. Within wilderness, this perception can distort a person's focus, heroing pristine scenery. The view-finder device fragments a scene, working to deform the criteria of a 'view', and shifting a person's interest and attention to the view *they* can make.



*Figure 39 Range of 'views' created through the guise of the viewfinder. The initial picture is undiscernible, but the resulting composition is both interesting and draws greater focus to compositional elements.*

***A program which facilitates an unfolding design across time***

Extending the idea of a viewfinder and working with the idea of repercussive impact across multiple journeys, people would be encouraged to document their 'view' back at the visitor centre. Stations set up along the walk would face a certain 'scene'. People's heights, weather conditions or rotation of viewfinder would generate a range of perspectives and focus areas on the same scene. In taking a photo of their view through their viewfinder, participants would match their image to a grid breakdown of the scene. Here they could engage through painting, colouring, sketching, and collage to create their visual impression as seen through the viewfinder. The result, is a part coloured part blank 'scene' made by the input of a now connected group of 'Nina Trampers' (figure 40)



*Figure 40 Here a collaboration across time and presence is achieved. The same scene rendered several times, by different people, through different perspectives and during different experiences. Intentional of this schematic is a hard to discern overall 'picture'. The aim is not to collaborate on the making of a picture, but to collaborate on communicating a point in time, a place made in transience, and a connectedness through activity.*

## Design Concept 5: BUILD YOUR OWN TEABAG

### ***An experience which is about adding to***

As an experience, the making of tea once we arrived at the hut was a soothing and homely activity to engage in. However, its impact was isolated both in time and space as well as its impact on others journeys. In this concept (figure 41), people are instructed and encouraged to take a steel mesh teabag at the entry to the walk or from Nina Hut, filling it with native leaves and creating their own 'teabag'. An ongoing recording of people's recipes in the form of a journal – how it tasted, recommendations, notations of other's entries, additional information of plant names or medicinal properties – would be stationed at the beginning of the walk. Off limit plants (poisonous or fragile) could be highlighted along the walk through colour coded signage.

What this encourages is an interaction across time and space both within one person's journey and across others journeys.



Figure 41 Step-by-step method of the making of a teabag, brewing of tea and recording of recipe experience

## Design Concept 6: MAP PALIMPSEST

### *A program which facilitates an unfolding design across time*

Similar to that of wayfinding pointers, 'map check' was an important aspect programmatically but in contrast was one of the least memorable milestones. This concept, like 'make your own tea', encourages conversation across time and within journeys. The actual concept is of a 'visitor made map' (figure 42). A range of map types would be stationed at each end of the walk. Users could either annotate their own journey from start to finish, add to another's journey, or follow another's journey. The point of this concept is to encourage multiple pathways, tracks and experiences. People might notate interesting eco-structures, impressive plants, bird sightings, exciting spaces or obstacles located away from the track. While a track gives a safe passage, for both people and the environment, its physical boundary can also impose on the interaction possibilities of an experience. As entries increase, maps would present journey experiences which cross time-spans. As an environment changes, so does the potential of an experience. Here, map palimpsest embodies multiple realities of Nina Hut Track.



Figure 42 Here a sampling of such an overlaid 'journey' is given. The 'Hobbs family' initially began the map (dad, Olivia and Sam). To it, 'Brett', 'Grace' and 'DM' have added their annotations. Here, 6 people are connected across time, space and place. Each one can invoke the presence and perspective of another – an experience constantly accruing volume, and never closed.

## Design Concept 7: HUTBOOK

### ***A design which considers a self-perpetuating journey***

The 'hut book', as with 'cup of tea', was a highlight activity. It is a quintessential part of staying in a hut and we spent at least half an hour perusing other people's comments. However, against the axis 'hut book comments' was only just a combination of events with a very isolated impact. This was based on the need to condense a rich and unique experience into one singular summing up comment. We found that several people had made very similar comments and while at the time of making the comment the moment is somewhat momentous, the familiar activity of writing in the book held most of its power in the *idea* of it rather than the *activity* of it.



*Figure 43 Shows placement of hut book stations traversed in and between beech trunks. This visual conveys a sense of the activity possible through commenting in the 'hut book'*

Therefore this concept aims to break past the restrictions of 1 comment and the isolation in that act. Several hut book stations would be dispersed around the hut. Each would be constructed of beech, with several opportunities for inscribing. The station would have laminated sheets attached to it, but other modes of inscribing would also be welcome. Stations would be numbered, and require a precise alignment of vision to see the direction of the next station. This provides a structure, making the venture a noticeable 'activity'. Here, 'Hut book' comments becomes an animated process engaging with a greater physical and perceptual realm, across multiple experience both in one's own journey and in connection with others (figure 43).



## Design Concept 8: App Concept

**What are the scope of elements and combinations which could facilitate a hutting experience? + How could the experiences of hutting manifest around Ingold's concept of agency?**

*Forced collaboration of unrelated elements*



Figure 44 Possible examples of the progression of app screens, charging participants with purpose unrestricted by survival, logistics or familiarity.

THE DESIGNED CONCEPT IS AN APP WHICH PRESENTS CONSTRUCTED OPPORTUNITIES TO ENGAGE WITH COMMON MATERIALS OF A TRAMP AGAINST A SELECTED PURPOSE. THIS REMOVES THE URGENCY AND SURVIVAL IMPERATIVE OF A REAL-TIME SCENARIO, ALLOWING A CREATIVE AND PARTICIPANT LEAD EXPERIENCE.

Beginning first with the term agency, a collection of probing methods proved hard to translate into a design. This was in part due to the restrictions in imagining such a universe whereby all entities hold equal agency. Because of this, the term 'agency' quickly morphed into 'affordance'. In a combined definition, affordance was applied as such: "Through its qualities (tactile, visual, and olfactory) and its properties (which may be shifting and changeable (Ingold, 2007)) an object affords certain responses and constrains others from being possible" (Tilley, 2007).

Through a combination of processes and looking to the experience, the step of 'purpose' was positioned as the transitional reason between assemblage and ensemble, giving affordance to some elements over others. This app re-works the idea of purpose. In an on-ground in-site experience, purpose is most often hand in hand with pre-programmed responses. Because a wilderness experience is condensed in the tools available to you, every material available has a specific use: all equipment in your pack has a designed use, just as all site materials (moss, bog, and bark) have a perceived use as landscape elements. This app removes these categories and charges the user with a 'task' (figure 44 screen 1 and 2). Once a task is selected, a list of materials is presented (screen 3). The user is asked to select all materials they would normally use, removing them from the list of available materials for the task (screen 4). From here, users can either;

- build their own design and document it for other users
- build a visitors example from a previous user (screen 5)
- Or when appropriate build a 'natural example' such as in the case of shelter users could select "a tui's nest" / "a weta's cocoon" / "kiwi's burrow".

Employing again a question-answer conversation with the map, I sought to understand the in-moment relationship between elements + assemblage + ensemble. First, a wide range of moments (50 +) had occurred and at all times, the same types and amount of materials were available. However, a common point brought forward some materials over others.

This was understood as 'purpose'. Opening up what might invoke purpose, the following three conditions were seen as ultimate decision makers:

- Perception of usability would both select and discount materials
- Familiarity/confidence would streamline your selection. Ultimately, comfort with materials versus task at hand would decide ultimate outcome

To test this theory of purpose + affordance + usability/familiarity, I employed an axis graph and aligned a few select combinations. To do so, I listed all hutting activities and natural tools that would have been found along the walk as well as basic tramping tools (pack, equipment, tent, and clothing) (Figure 45, 46, 47, 48).

#### Purpose 1: Entertainment

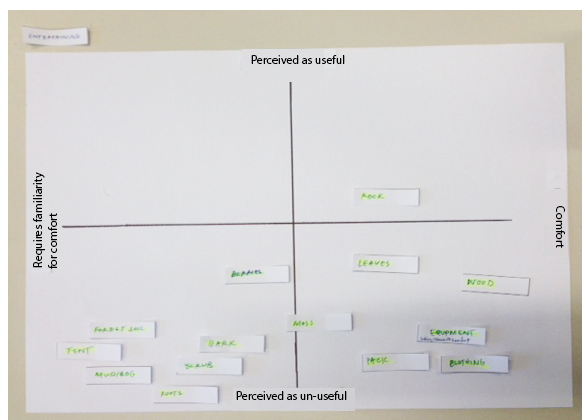


Figure 45 Axis mapping of the activity "Entertainment"

#### Purpose 2: Shelter

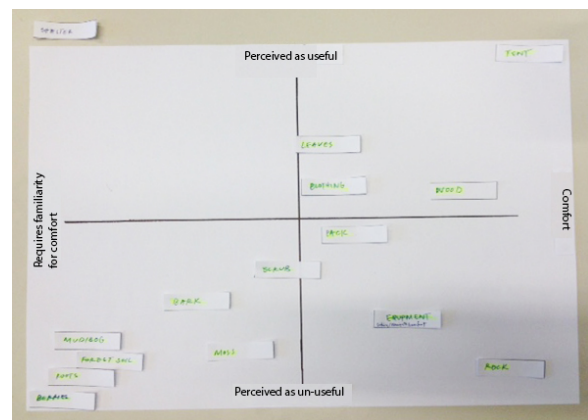


Figure 46 Axis mapping of the activity "Shelter"





design any one pairing almost asked of a secondary deconstructing of those individual experiences.

This calls into question a range of insights. Was this due to the nature of experience? If so, does this show experience to be of immense (possibly infinite) depth? Or that we as landscape architects might be in some way limited with our tools and frameworks available to comprehend experience? Or is this continual processing, like that of Polaroid picture, simply the nature of the beast?

Furthermore, perhaps the difficulty sits more in my innate perceptions? The sub-conscious perceptions which shape the world you act in. Am I, likewise perhaps with many other designers, fundamentally limited in the extent of familiarity than can be achieved with something by nature sub-conscious? If then, should perhaps the investigation of experience reside more in behavioural and socio- cultural professions which seek only to objectively understand?

While probing questions, even as I write this section, I find myself uncovering new angles, insights, pathways, conclusions, terms and meanings. True of research and certainly true of this research, I also wonder if this is true of experience?

In the quest to investigate the generative potential of designing from experience for experience, two points can be noted. Firstly, through an original criteria and interpretive system of methods, mapping as a 'translator' of experience, proved to be useable at a range of design scales. In terms of its usefulness as an investigation undertaken, it can be said that the imaginative scope was indeed broadened for both walking and hutting experiences. Limited in providing fully investigated conclusions, what was not embarked on during this process was a critique of methods or of actual designed experiences. This was due to the time requirements of a 1 year masters programme. At this stage, I wish to depart from this evolving reflection and present the findings, implications and future research potentials of all work undertaken in this thesis.

## CHAPTER 6: REFLECTIONS

*This thesis has explored the generative potential of investigating site experience. Through employing a range of processes and practices, this research used interpretive mapping to investigate experience. As well as exploring the operational conditions of mapping, this work has revealed implications for the discipline of Landscape Architecture's approach to site and possibilities for future research.*

### 6.1 Discussion

The complexities presented in experience's elusive nature and the role of the subjective realm in which experience takes place, posed several challenges to site design practices. My research grappled with these complexities, through the adoption of a responsive, evolving and flexible process. Referring again to Dunne and Raby's 'list a' and 'list b' (as shown in figure 1, pg. 10), this investigation favoured revelation over conclusion.

#### Tools

Firstly, the methods undertaken and detailed through chapters 2 and 4 were born out of the investigation rather than brought to the investigation<sup>32</sup>. This enabled a range of useful tools to develop: mapping for 'downloading' experience; kinaesthetic for unlocking sub-consciousness; lines as operative organisational forms; a temporal lens for both unifying and also generalising such a subjective content. Additional to this was the development of a dialogue. Specific to this work, the dialogue was a

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<sup>32</sup> To reiterate, from mapping and a projective mapping process, a collection of sub-methods was spawned which enabled communication, articulation, exploration and designing.

point of contact. Working within<sup>33</sup> a mix of semi-intangible and semi-conscious components, this dialogue was always a way of sense-making<sup>34</sup>.

While applied in combination, as individual tools or techniques they hold merit in their translating of conditions affecting of this work: *ingrained* subjective into *observable* subjective; sub-conscious processing; and organising of experiential data<sup>35</sup>.

For the practice of Landscape Architecture, the employment of these tools uncovered perspectives and methods which, when applied together, presented a traversable 'way-in'. Discussed throughout, experience is a 'grey area'. Its extent and content are difficult to discern. But proposed here, is a tool-system created both from, and in service of, a 'landscape architectural' perspective on site experience.

## Site

Secondly, and in contrary to common approaches of site design, my research used only experience to build a multi-dimensional study of site. In a profession which seeks to create human-based experiences, my research reveals the generative possibilities in operationalising phenomena.

Over the course of chapters 1, 2 and 4, several perceptual constructs were uncovered as a result of this focus. These insights challenged terms and shifted concepts and in doing so, the possibilities of what site (as a collection of design

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<sup>33</sup> I use the word 'within' as this site design project was a traversing of both external and internal process. It is common for a landscape architect to sit externally to the information when tackling a site design project. But with this work, I, as a perceptive being and in a sense a 'translator', was as much a design-tool as I was the designer. This is expanded upon within 'Designer's Role'.

<sup>34</sup> Sense-making implies more so a state of activity, a framing concept. Mentioned many times, this work came to terms with experience's ineffable nature. To make sense of something is to gain final clarity and this absolute point was always at odds with experience. Instead, I worked within a continual state of *sense making* - building upon, re-working, re-framing and moving information, not necessarily achieving conclusion but always completely in touch with experience.

<sup>35</sup> Examples of these can found correspondingly in: methods collection 2- question 1 pg. 60; methods collection 3- question 2 pg. 65; methods collection 4 – figure 33 pg. 67.

'data') can offer to design, and of what design (both as process and intervention) can offer to site, were expanded upon.

## Representation

Thirdly, this research opens up the potential of mapping as a graphic. Within the complexities of experience, are the limitations in using form-favouring graphics. As such, conclusive diagrams are most often employed in the transcribing of experience. One of Landscape Architecture's ongoing challenges is representation, with issues including the ethics of all-too-perfect hyperreal images, and the difficulties of communicating multi-sensory dimensions of the landscape. What this thesis explored was a collective representation method which was as much generative as it was analytical.

Research potential was therefore found in the representing of an experience through a part image-part diagrammatic *system*. Of experience, this tells us that a flexibility and responsivity in graphic use can be more generative than a controlled method. When generating the map, I sought to represent moments/activities/milestones/connection with a technique most attuned to the content. At the completion of the map it appears coherent in graphic style and similarities can be sought, but when constructing in-moment, I chose to move quickly with the generating of visuals with whatever medium felt most appropriate. At all times, this was motivated from a place of conveying visual richness rather than a composed 'image'. This is part of overcoming the tendency towards attempting to produce graphics that on one hand look 'real,' yet at the same time are misleading in what they leave out.

Of representation, this tells us that visual richness over graphic precision adds generative value when working with experience. Furthermore, for Landscape Architectural design processes, this reveals how rather than employing graphics in the refining or expression of a design concept, representation expanded the time spent in, and ideological possibilities for, understanding context.

## The Designer's role

Working with a research content which was evolving and very much in-moment, the role my 'designer-self' played was arguably fundamental. Over the course of this work, I created a 'frame of mind'. Finding it wasn't fruitful to remain only *within* my Nina Hut experience, nor to remove myself completely from it, I worked to negotiate a productive median where I could progress from a position "*with and of it*"<sup>36</sup>.

Referred to in chapter 4 as a projective mapping process, this frame of mind led me to regard my experience as both something of myself and simultaneously as an ontological equal. Through this I was able to make generative observations, draw connections and continue communication as I worked to make sense of phenomena. Thus the designer is positioned as a tool, working as a 'translator' in conjunction with many other components, all in contribution to the *sense making* of experience.

## 6.2 Future Research

The richness of my research approach opened out many possibilities which were beyond the scope of my master's thesis. The following section seeks to highlight the interrelated insights of experience, methods<sup>37</sup>, representation and transitional possibilities of design concepts.

## Methods

Discussed in chapter 4, mapping and a projective mapping process were the cornerstone methods used. Additional to these, were the collection of methods generated in the design stage (chapter 5). Thinking outside of my current research,

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<sup>36</sup> Of this encounter Murphy writes: "A visible, then, bears part of itself upon our vision, our openness to the world, but does not ever reveal itself in totality. This is partly because it is always coming into being, but also because we can never leave our body in order to experience, and thus we are inherently limited in the aspects of the other that we can " (2014: 24)

<sup>37</sup> To clarify the reference, methods refers to all methods employed from mapping through to concept realisation. Furthermore, mapping refers to both the physical map and also the co-developed projective mapping process.

as an overall method typology, could they be transposable to design contexts<sup>38</sup> not of their origin? If so, design context can be understood in the following two ways: as 'setting' (Nina Hut Tramp); and as 'perspective' (myself). Both of these deeply influenced the experience had. As methods, what might be their generative success in other settings for design, such as urban contexts or extended 'wilderness'<sup>39</sup> contexts of time and space? Furthermore, what might be their value in ascertaining experiences of divergent or tension-based perspectives? Given the depth of 'site' potential uncovered through mapping, could these methods' application elsewhere challenge concepts and seek out connections not yet known?

## Design Concepts

Departing slightly from the discussion of methods, a focusing in on the 'transitional' properties of design concepts highlights further opportunity. Conducting this entire investigation within the experiential realm, versus the physical realm, enforced a pervading temporal quality. Therefore, proposed in one type of wilderness setting, what might be the experiences had in other wilderness settings and as always, what might be revealed of experience, 'site' or 'context'?

Furthermore, and true of many aspects of this work, each experiential design concept could be positioned as a conduit, facilitating a dialogue between participant and site. For example "Viewfinder" activates the normally static idea of view. The potential is thus in the experiential conversation this generates between viewer and the viewed. Likewise can be said for "Cup of Tea", "Hut Orienteering" and "App". In this sense, what experiential conversations might take place in different 'settings': How might "cup of tea" lend itself to an urban setting? Or, how might the thinking behind "Hut Orienteering" lend itself to other form-dominated constructs?

Here also, the convoluted potential of landscape and landscape-driven experiences are highlighted. Chapter 1 introduced this idea of 'becoming', a performance of

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<sup>38</sup> Here, design context encompasses the experiential perspective, frameworks, site visit and resulting experience.

<sup>39</sup> I use the term 'wilderness' here to imply a protected area setting.

landscape and perceiver, site and experience. Could the transporting of design concepts manipulate or expand the trajectory of the in-ground, on-site experience had? In the instance of designing for an intended experience, could these design interventions be fed back into context, so that the sub-conscious content of experience revealed through mapping, are made explicit to the perceiver in-ground and on-site? Through this, could heightened visibility of sub-conscious experiencing, strengthen the platform-like potential of landscape-driven experiences?

### Re-Mapping for generation

Turning discussion inwards, each collection of methods (from mapping through to concept) culminated in a final design. This can be considered as the 'life-span' of each collection and this was evident during designing, whereby each concept's methodology reached a point of direct translation. To have pushed the information further would have been to assume direction. By positioning each ending as a potential beginning point, each concept manifested as a new 'Nina Hut Tramp'. What might be the research merit in beginning the cycle again, taking each concept as a new 'context' for experience? What revelations could these methods uncover for the experience or indeed thinking of "Map Palimpsest" or of "Wayfinding Sculptures"? Furthermore, what new methods or tools for experience might be uncovered?

### Re-Mapping for critique

This process of continued 'fracture' holds interesting possibilities in its methodological application. Having expressed rigour in ascertaining phenomena, in what ways might the methods and practices of this work be re-applied to design interventions as a form of post-design critique? What might be revealed through mapping the experience of a "Hut Orienteering" or "Viewfinder"?

Alternatively, 'fracturing' may also be applied inwards to further explore milestones and activities of the original Nina Hut site visit. Introducing this notion of cyclical mapping, how might mapping perform through the scales as a tool for unpacking?



Furthermore, discussed in chapter 4 and 5 was the challenging of several terms and concepts such as: the relationships between walking and hutting sections; hut as the activity 'hutting'; and the trans-space relationship of kilometres to either the car or the hut. As experiences within themselves, might mapping these continue to expand the scope of possibilities for wilderness experiences in continuing to challenge concepts?

Furthermore, this work progressed from a starting point of 'conceptual comfort', re-positioning itself as new revelations and existing ideas were challenged. What was initially thought and understood of site, process, experience and interaction, significantly changed having undertaken this thesis. In reflection of Dunne and Raby's 'list a and list b', these design concepts – which each encompass a point of resolution in all frameworks, methods and ideas which led to It – cannot be taken as final answers nor to as 'true' representations of concepts/methods/frameworks. Beginning the cycle again would, by precedence, uncover further learning. Here, mapping's ability to 'keep-up' with and report back on landscape experiences, is infinite. For the discipline of Landscape Architecture, the applying of mapping as critique expands the methodological platform for which we might undertake the challenges in ascertaining landscape-driven experiences.

### 6.3 Conclusion

What this discussion of methods and experience highlights is first an almost immeasurable research depth to the experiential realm. Second, mapping, as a method *born* from and developed in conjunction with experience, holds rigour in its relevance as a tool and versatility in its 'of' character. The design of several concepts showed plausible spatial realisations of experiential learnings. This research therefore presents an ability to design from site experience for site experience and thus a professional invitation to examine the potential of an experience focused design process. Finally, in the consideration of divergent perspectives, tensions of place and environmental issues, experience based designing affords the opportunity to understand existing in-site on-ground interactions, magnifying the potential of site as a catalytic medium.

Of this in-moment, on-ground, in-site and of-the-investigation approach, extensive possibilities can be found. The 'in-moment' enfolds with in it all 'befores', all 'afters' and all 'might-bes' suspended in a perpetual state of 'becoming'. And, as the most affecting point in time, in-moment embodies within itself the greatest possibility and the most accurate reality. In enabling reflection of this moment of potent reality – whereby you are constantly perceiving and always experiencing – this thesis *isolated, re-visited, analysed, communicated with* and *operationalised* the in-moment. In doing so an 'other' emerged.

There is value in such uncovering's. This 'other' is mind, site, temporality and activity made manifest. 'It' is our carnal echo, a projection which transcends reality. As a *conscious event* generated from the *present contents of consciousness*, could we, through communicating with 'It', uncover the sub-conscious conceptions of the world? – the conceptions which puppeteer the in-moment, carve out the subjective and define an individual's experienced reality: the very stuff of landscape architectural inquiry.

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# APPENDICES

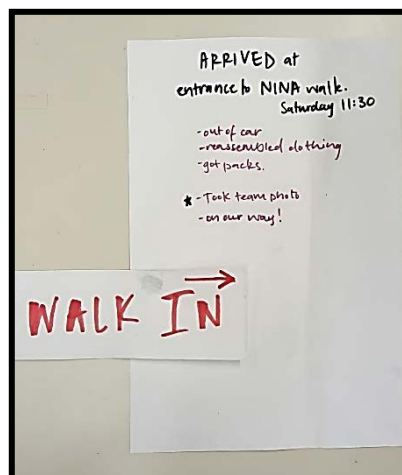
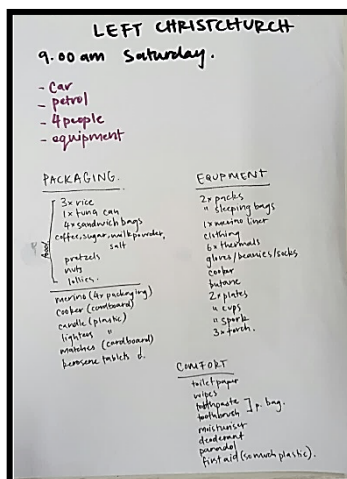
## Appendix A: Map Making

As part of the constructing of 'the map' (chapter 4), I isolated and extruded specific milestones (walking) and activities (hutting). This was a means of agitating a concept (such as 'views' or 'games') and testing the 'origin' of each concept's core. To explain, as with hut and the concept 'hutting', mapping unveiled that the origin of 'hut' began with the interacting as guided by specific behaviours and activities which are recognisable as 'hutting'. Thus, once 'possession' was detached from the form (actual Hut), this concept was far more flexible in it's design possibilities – presented through both a change in perspective (hut to hutting) and the application of designing methods (chapter 5). Here, I include all individual milestones and activities which provided the backbone of substance for my 'other'.

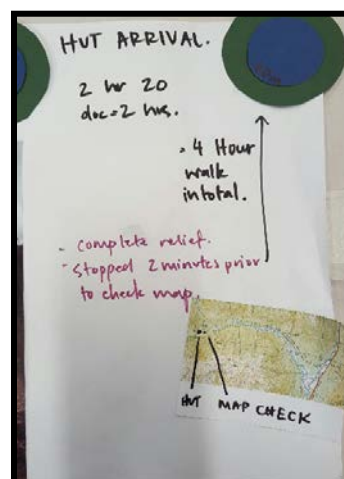
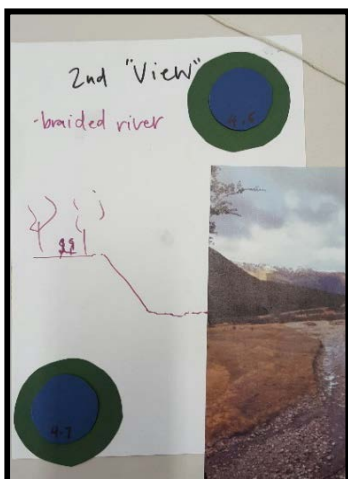
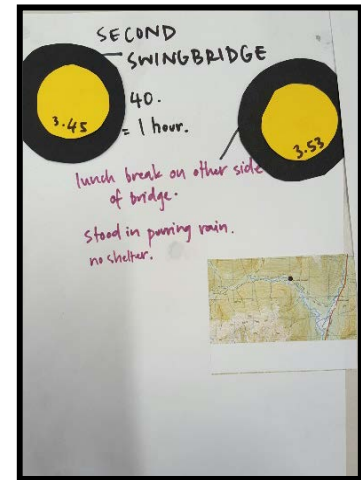
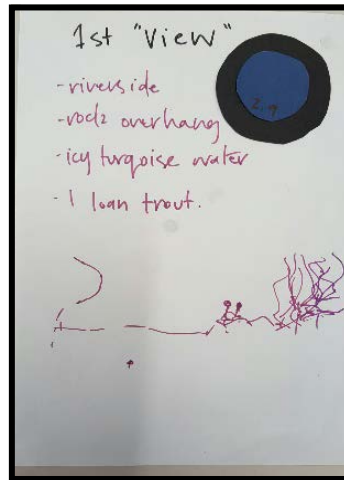
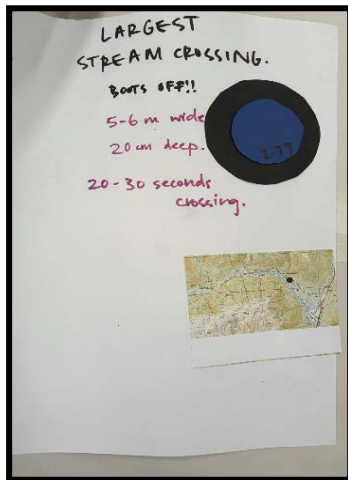
### WALKING

#### Walk Description Line:

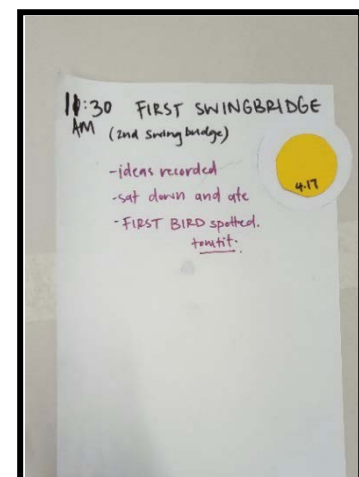
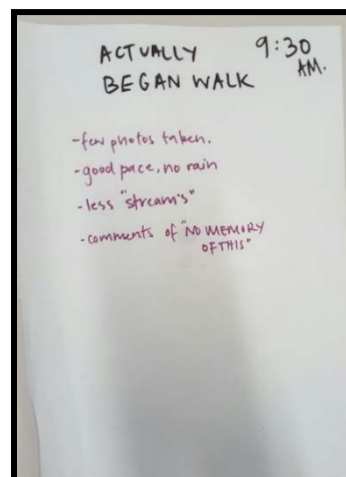
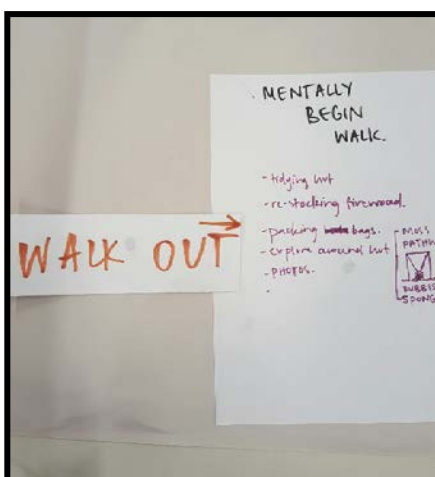
The following visuals are the originally a4 size documentation of the main milestones. Some of these are reflected in or expanded upon on the walk experiential line as well, and were connected in figure 18, pg. 48. While basic in description, each paper holds with it the leading into and out of each moment. This information was reflected in the energy line whereby the collection of multiple energies or feelings, were considered to convey one milestone.

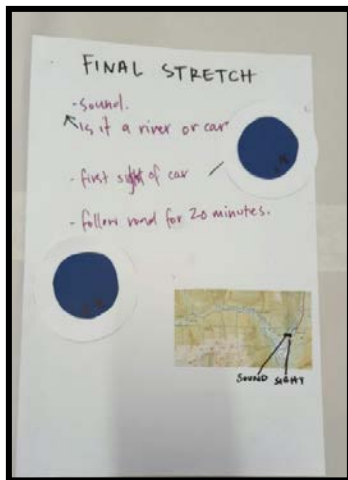






DAY 2





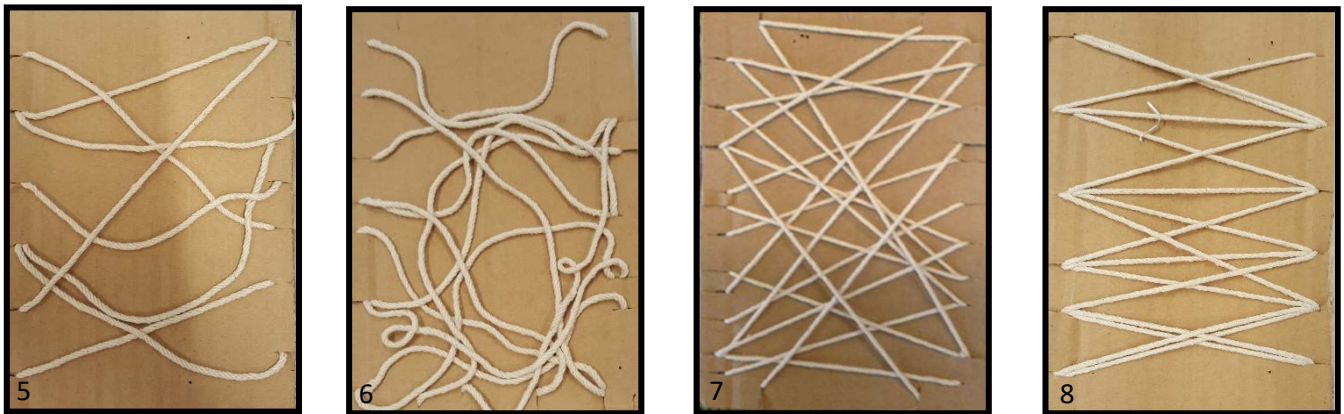
### Walk Experiential Line:

'Atmospheric' milestones



Watercolour sketches painted in studio. Visuals 1, 2, 3, 4 are milestones of environmental connection, immersive moments whereby I experience heightened sensual awareness of the 'setting' I was in. As 'images' these convey the atmospheric setting of the tramp: rainy, wet, lush, mossy, and foresty.

## Roots interaction



*Cardboard and string sculptures composed in studio. Visuals 5-8 presents progression of the interaction between my bodies movement and the intricate enmeshment of roots. Visuals 5 and 6 are the walk in and show an increasing in perceived density of roots, and complicating of their pattern as we tried to navigate our foot falls. Visuals 7 and 8 are the walk out, and show an immediate increase in perceived density, followed by a 'hacking of the system'. While we were tired towards the end of the two days. We had developed a honed focus and as such could navigate far better.*

## Wayfinding



9

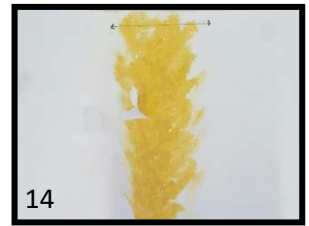


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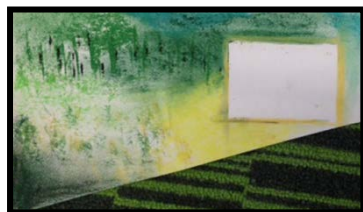
*Photomontage composition using a panoramic taken on site. Visuals 9 and 10 show the presence and cause for wayfinding. Day 1, we very much were relying on DOC pointers, both pronounced in their colour and (as we were tired) accentuated by their NOT being the hut. Day two, we were far more immersed, moving quicker and generally more engaged. So much so that it was almost an intuitive directing on the way back*



## Mirrored encounters



*Mixed-media vignettes composed in studio. From left to right: charcoal, pro-marker and pen, watercolour, oil pastel. Visuals 11-14 show a change in perspective based on a retracing of steps. Day one (visuals 11 and 12), we encountered an area of beech patches dispersed through grassland. I perceived the beech trees to be 'ugly', dark and perhaps even dead, and the grassland 'saved' these patches- we were meandering through open meadow and into patches of dappled life. Day two, the perception was reversed. It was presented by a group member that perhaps this area had been cleared for access, and the beech trees were just young and still growing to their full potential. And instead, the grassland was perceived as a vicious reminder of such human activities- the trees were the only survivors.*



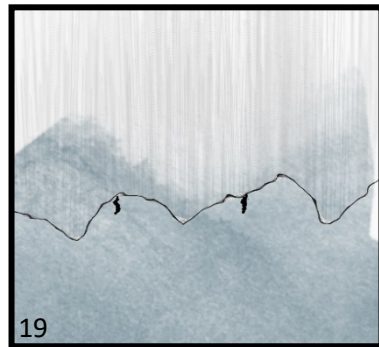
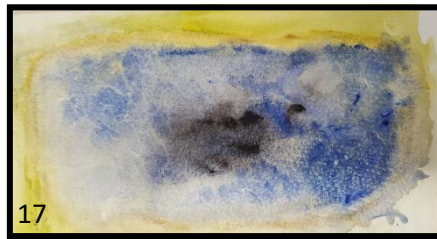
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16

*Visual 15: Soft pastel. Visual 16: Computer edited image. Composed in studio. A similar occurrence is represented by visuals 15 and 16. Day one, we perceived the hut as the most emerging feature. We were tired and cold and had been arduously climbing for two hours. It was so glorious that it framed all of its surrounding. Day two, when we saw the same setting with refreshed eyes, the hut (although very formulated in shape) distorted itself and its surroundings. It was a complete alien, a poisoning invasion perched upon a knoll.*

## Intensified emotion



Visuals 17-21 convey deeply emotional moments. Visual 17 (watercolour) occurred across a stream crossing. It had swelled and risen to our knees. Two of us chose to take our boots off and prevent blisters further in the day. The experience was the body version of brain freeze, a deep intensifying of cold until the point of pain (this experience is explored in chapter 1, pg, 28). Visual 18 (watercolour) is of our lunch. At perhaps the rainiest point, we had earmarked the crossing of the second bridge before eating lunch- due to the slow going pace this was an hour later than hoped. We crossed and preceded to eat lunch in 5 minutes- standing as the ground was saturated, and completely soaked ourselves. Visual 19 (computer composed image) happened towards the end of the walk. Tired from the tramp, we had both the forces of rain and gravity distorting our feeling of movement. Visual 20 (watercolour) occurred day two. Exploring outside the hut, we found an intense mosaic –all around- of moss and lichen species

## HUTTING

Here, a raw and unmediated process is presented. Highly intuitive and experimental, this overall approach is based on a collaboration of perspectives at the time of production.

The two hutting lines, 'Hut Description' and 'Hut Experiential' – as with walk description/experiential – together convey a sense of both itinerary, atmosphere and activity. As has been presented in the thesis, the concept of 'hutting' replaced that of 'hut'. Interestingly (as was presented in the prologue), the pre-conceived understanding of the concept 'hut' was distracting when attempting to unpack this section of the experience during mapping. Furthermore, as *the hut* is more readily associated with the discipline of Architecture, I felt overwhelmed at how I might tackle unpacking 'hut'. Conversely, this shed light on the different experience of composing the walking lines- I always had my 'isolating pre-thought' perspective to recognise an unwarranted assumption and therefore reference my 'new' actions against. What I sought to do was find a point of 'origin' or 'transition' within a hutting activity, wherein I might determine how attached the activity was to the form itself. For example, the activity 'cup of tea' sees – on the surface – intrinsically connected with the hut and our arrival after soggy afternoon of tramping. But what this approach allowed, was a removing of this attachment, so as to (as with experience) regards 'cup of tea' as an isolated and temporally dimensioned 'moment'. This perspective garnered a greater designer flexibility, and convincingly removed the restriction of 'The Hut'.

Therefore to compose the 'hut experiential' images, I employed an experimental and raw approach, turning inwardly to my memory of the *feeling* of that section. This revealed a collection of consistently prevalent 'conditions', and when split into a continuum, could present a dynamic combination of placings to convey each hut activity. Before 'marking' each activity based on these continuums, I first applied a graphic notation system with an obvious change in outcome based on the activities' placing (see figure 49). Once each activity had been marked along all 8 continuums, I (as with the generation of walk experiential images) responsively sketched the resulting visual based on this notation system.

Of these continuum definitions, I note most of them are extremely abstract and perhaps very specific to my personal perspective at the time of collating them. As has been mentioned, I invited a release from the proper applying of terms to my intuitive sensing of concepts. Therefore, some of these terms take on a definition more of my own making, and some seem similar to other definitions.

Again, within that moment of applying these to an activity, I held total clarity on the usefulness of each term, the ready application of it, and a logical justification when 'marking' each activity.

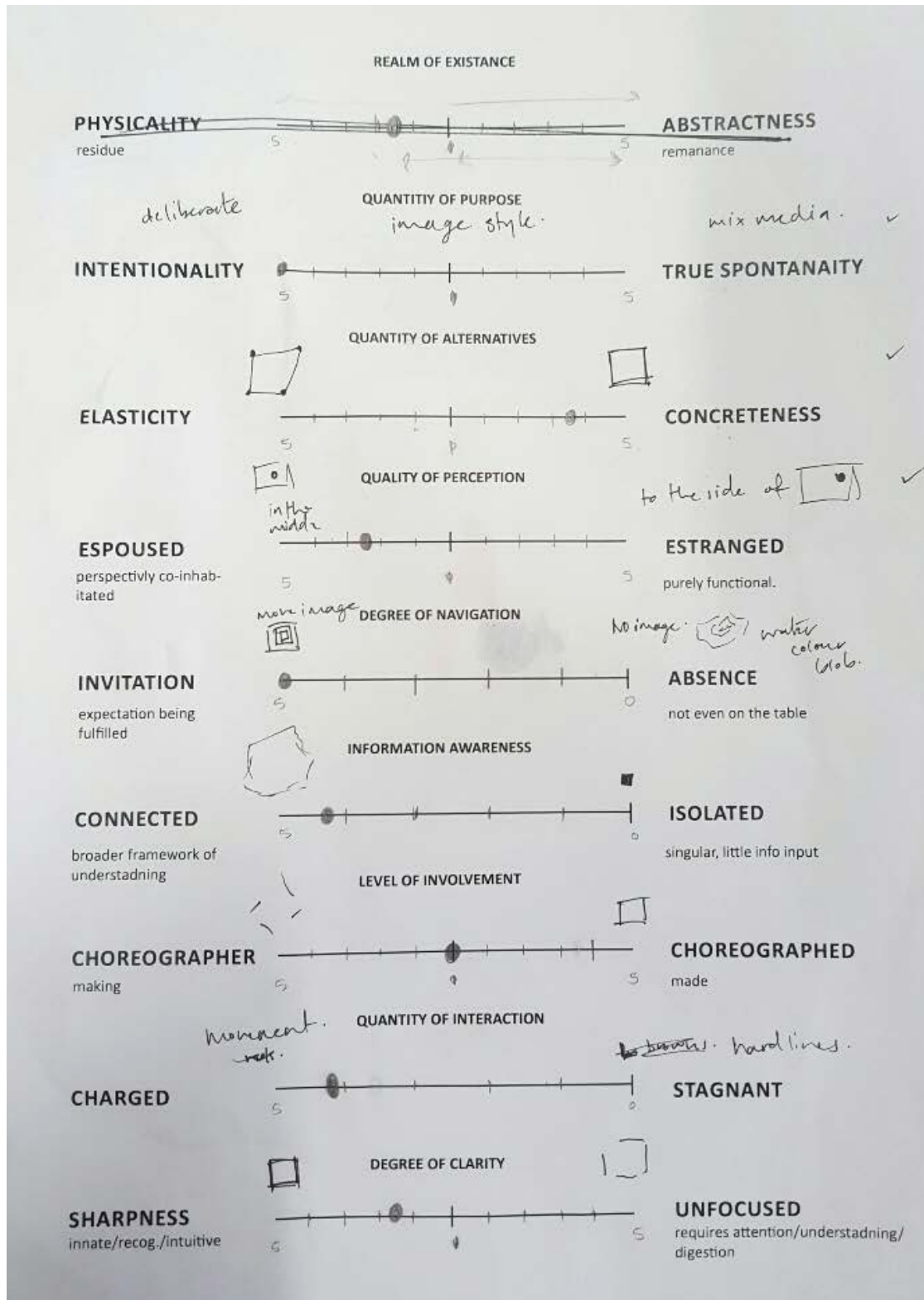


Figure 49 Each continuum with corresponding graphic notation

### Description of each continuum extremities

#### *Continuum 1: Quantity of Purpose*

**Intentionality:** How 'pre-thought' or predictable was the carrying out of the activity? Eg 'Dinner' rated as highly intentional- it's a common, logical and (no doubt) a consistently carried out activity across other experiences within Nina Hut. Further to this, we had planned what we would bring for dinner and equipped ourselves with the right tools and utensils in order to carry out this activity.

**True Spontaneity:** How spontaneous or accidental was the activity? E.g. Conversely 2pm Firecheck – while perhaps likely that such an experience would occur in other's stay's – was considered unique to my/our experience and was as a result of a number of elements combining in a certain way which created this moment: Sam was up / the fire was low / Sam chose to act on this / I was awake to witness it.

#### Continuum 2: Quantity of Alternatives

**Elasticity:** Did the activity feel '*transparent*' and equally as plausible as any other alternatives? Did it feel isolated in time – an unconnected 'moment'?

**Concrete:** Did the activity feel *exact* and deeply connected between previous and post moment's? Did it feel like a 'given' activity.

#### Continuum 3: Quality of Perception

**Espoused** (perspectively co-inhabited): Architecturally, espoused refers to the 'carving out' of a space through the inhabiting of it by a person. For example, a cave-dweller would 'espouse' the cave, giving it spatial dictation through the carrying out of 'dwelling' within it. Did I feel 'familiar'? Did I feel like I was in a familiar 'moment' (spatially or temporally)? Did I know how to perform instinctively within the space? Did the space (at the time of the activity) feel 'inhabited' by my presence?

**Estranged:** The opposite. Was the activity novel, perhaps 'new' or specific to the hut itself? Did I feel out of place in carrying out the task/ activity? Did I feel disjointed in my interaction – requiring concentration, clarification or perhaps problem-solving?



#### Continuum 4: Degree of Navigation

**Invitation** (expectation being fulfilled through performance): Did the task/ activity/ moment invite my performing? Did I know what was expected of me and did the task satisfy what I would expect of it: such as the opening of a door

**Absence** (only one expectation due to the 'structure'): I adopted an architecturally based understanding of absence. With reference to an object, 'absence' refers to range of outcomes for which that object is, either ergonomically or through perspective, incapable of achieving e.g. such as a Wall could never be a table and a Table could never be a wall. Therefore, for absence I asked: was the task/moment/activity unyielding in its possibilities? Was it completely in-flexible and therefore totally directive in how I might perform?

#### Continuum 5: Information Awareness

**Connected**: Did I consciously call on a wider skill set/framework of understanding in order to perform the task/carry out the moment?

**Isolated**: Did my performance occur singularly and without obvious connection external to that moment? Either in temporal connection (one activity creates the next) or in applying supporting knowledge gained in previous experiences (connected or not)?

#### Continuum 6: Level of involvement

**Choreographer** (making): Could I consciously acknowledge my 'guiding' of my own performance? To what degree? Did I feel that my 'my-ness' was essential to the overall moment achieved?

**Choreographed** (made): Did I feel the activity, moment to be manufactured and in disregard of my 'my-ness'? e.g. Do I feel that a very similar performance might be enacted, and over experience achieved, regardless of the person or hut?

### Continuum 7: Quantity of Interaction

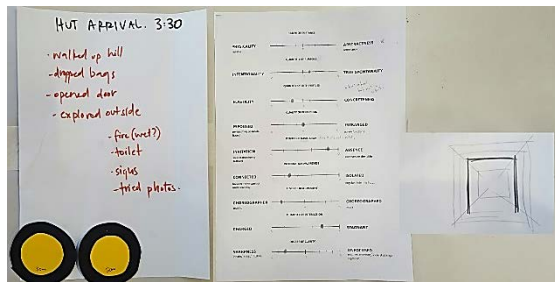
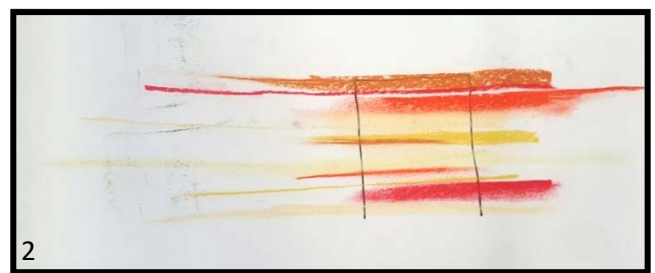
**Charged:** Was the activity/moment dense with movement and energy?

**Stagnant:** The opposite. Did I feel it was 'thin' in volume and perhaps light in density? – as opposed to charge which was thick in density.

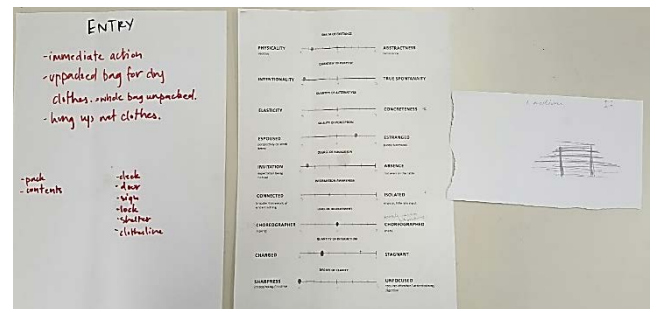
### Continuum 8: Degree of Clarity

**Sharpness:** Was the moment/activity innate, recognisable and intuitively able to be performed?

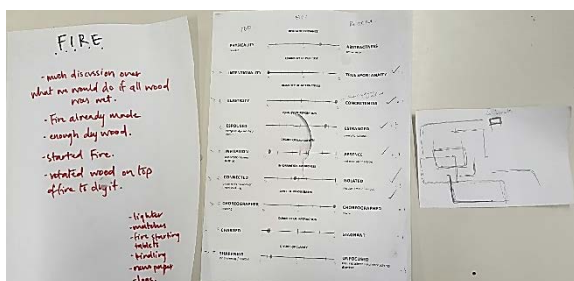
**Unfocused:** Did the activity/moment require attention, digestion and overall more understanding in order to be performed?



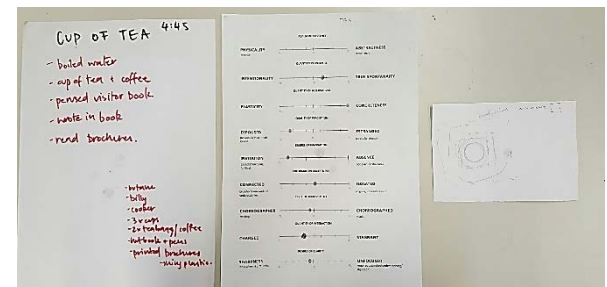
'Hut arrival': composed using pen and soft pastels, white paper



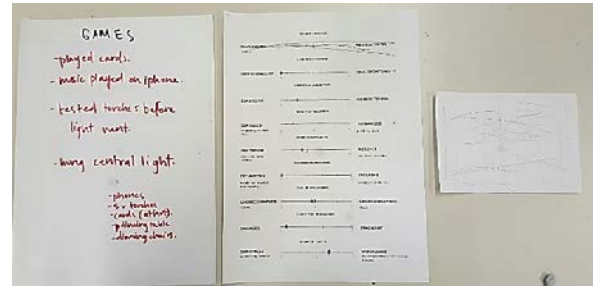
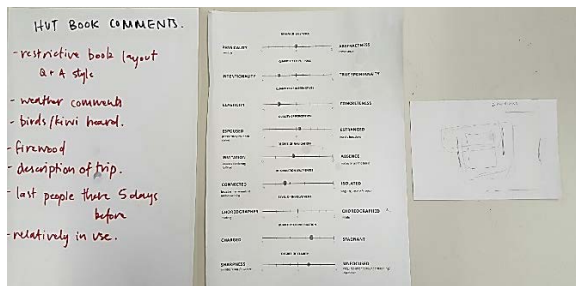
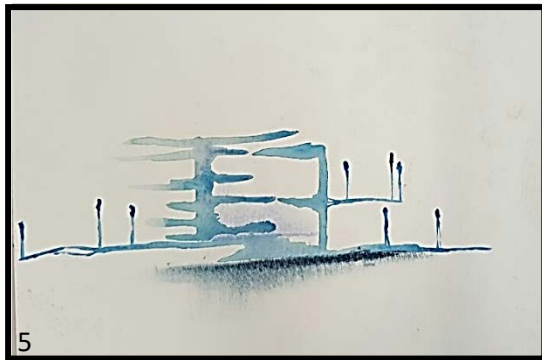
'Entry': composed using pen and soft pastels, white paper



'Fire': composed using soft pastels, white paper

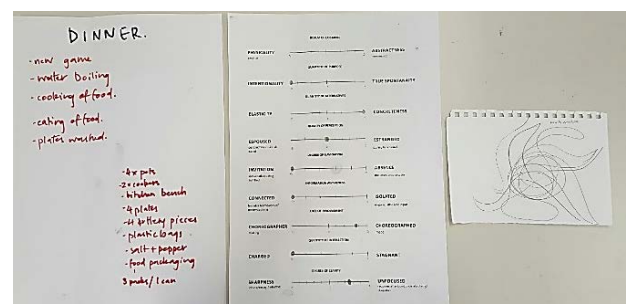
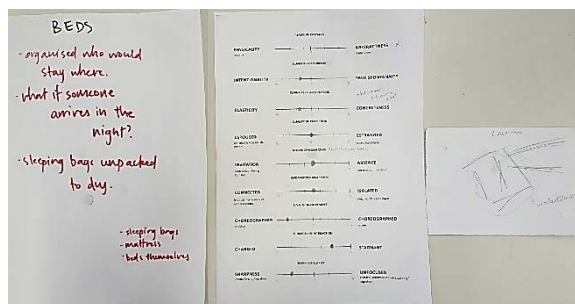
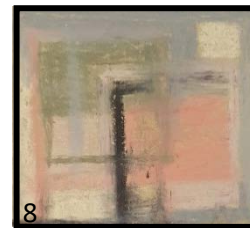


'Cup of tea': composed using pro-markers and watercolour, watercolour paper



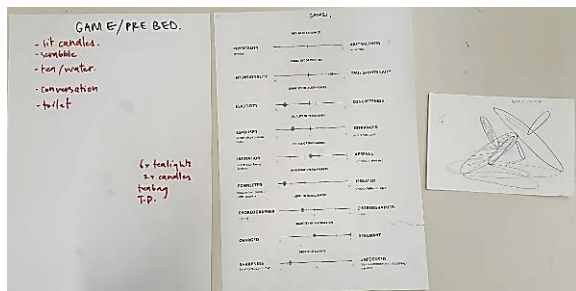
'Hut book comments': composed using watercolour and watercolour pencils, watercolour paper

'Games': composed using soft pastels, white paper

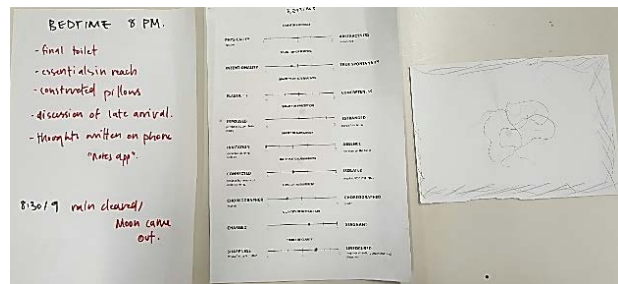


'Beds': composed using watercolour, watercolour paper

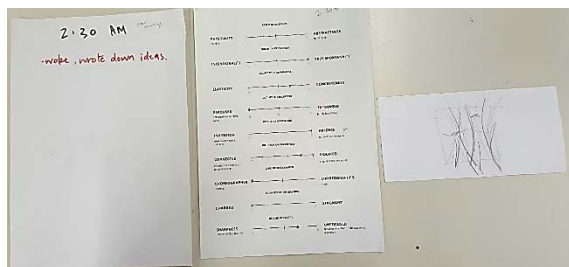
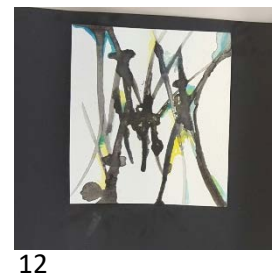
'Dinner': composed using oil pastels, brown paper



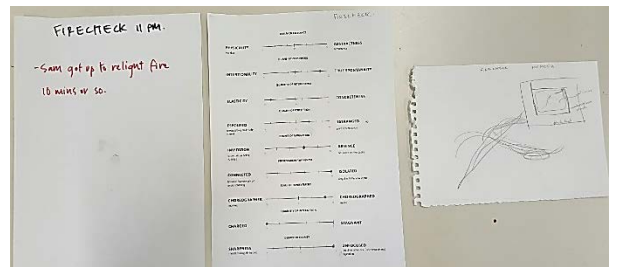
'Games/Pre-bed': composed using watercolour pencils, watercolour pencils



'Bedtime': composed using watercolours, watercolour paper



'Bedtime': composed using watercolour pencils, white + black card

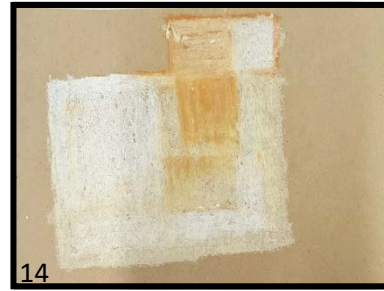


'Firecheck': composed using watercolour pencils, white + black card

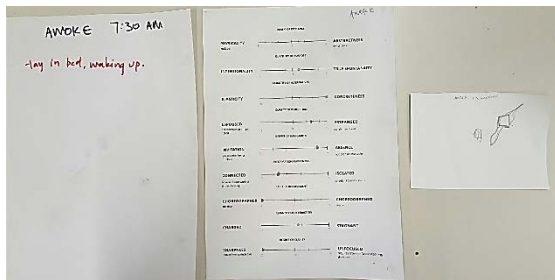




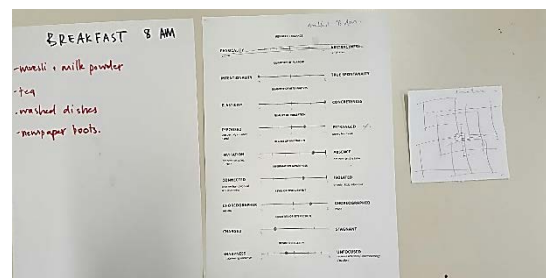
13



14



'Awake': composed using watercolour, white + black card



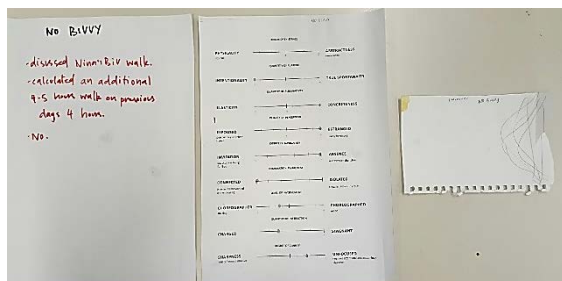
'Breakfast': composed oil pastels and brown paper



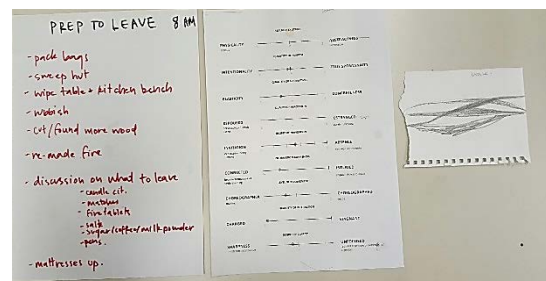
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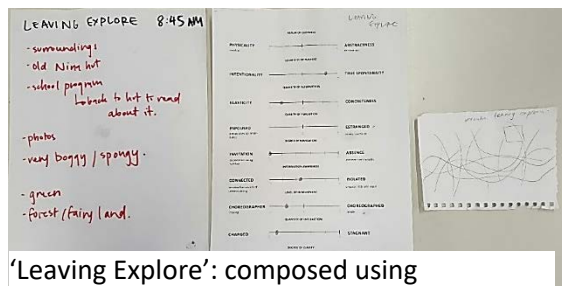
16



'No Bivvy': composed using watercolour, watercolour paper



'Prep to Leave': composed using watercolour, watercolour paper



'Leaving Explore': composed using watercolour, watercolour paper

## ENERGY

Below are the understandings of each energies, both to apply consistent decision making when aligning energies to moments and to add depth to Method collection 2.

### Energy Types:

Gravity: a downward intensification. Physical gravity and experiential gravity pull you towards the landscape, a permanent connection to the landscape that can be physically felt



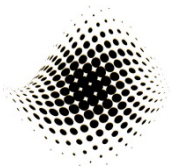
Tension: an increasing in awareness/pressure with a conflicting atmosphere. Think of tension between people, emotions are heightened in a way which is considered conflicting



Compression: an increasing awareness of pressure, inhabitation, presence etc. Initiated by a moment marked by increasing awareness such as: ducking under a fallen tree branch; stepping up over a high rock. Not conflicting, just heightened awareness.



Expansion: a highlighting of connectivity across space, time, different people, histories etc.

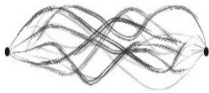


Ensconced: a knowingness to an experience. An innate control over the moment, experience and activity. So much so that it would be of equal familiarity no matter where the physical location. Alternatively, ensconced recognised in a structure is a knowingness of performing within the environment (such as a home) wherever that set of knowingness is called upon (a home could be a tent, cave, house, tree shelter, but they are connected). Just as 'games' could be played in multiple and diverse situations: outdoors; indoors; overseas; on a train.





Fluidity: an awareness of continuity, existing in the moment alongside a recognition of previous and subsequent moments.



Charged: a heightened energy. Excitement, potential, on the precipice, momentous etc. directly relating to emotion.



Weightlessness: un-momentous, simply not much response. Closing a door and remembering it later on, might elicit a 'weightlessness' to the memory.



Remanence: a residual feeling of past histories, presence, parallel existences e.g. thinking of a fork in the path and daydreaming as to the possibilities if the other path had played out



Thickening: a rush of energy. Intensifying (possibly a pre charged moment). Such as before reaching a lunch spot which you are pre-empting in 100 metres time. There would be a thickening to that moment.



Full list of all milestones and activities:

<i>WALKING</i>	<i>HUTTING</i>
<b>Day 1</b>	<i>Entry to hut</i>
<i>Begin walk</i>	<i>Fire</i>
<i>Team photo</i>	<i>Cup of tea</i>
<i>Blurred wall of rain and canopy</i>	<i>Hut book comments</i>
<i>Boggyness</i>	<i>Games</i>
<i>Mossyness</i>	<i>Making beds</i>
<i>Roots</i>	<i>Dinner</i>
<i>Largest stream crossing</i>	<i>Games/pre-bed</i>
<i>Boots off</i>	<i>Bedtime</i>
<i>Forced wayfinding</i>	<i>Firecheck</i>
<i>1<sup>st</sup> view</i>	<i>2.30 am</i>
<i>2<sup>nd</sup> swing bridge</i>	<i>Awoke</i>
<i>Lunch</i>	<i>Breakfast</i>
<i>The meadow and the graveyard</i>	<i>No bivvy</i>
<i>2<sup>nd</sup> view</i>	<i>Preparation to leave</i>
<i>Roots</i>	<i>Leaving exploration</i>
<i>Trekking</i>	
<i>Map check</i>	
<i>Hut arrival</i>	
<b>Day 2</b>	
<i>Mosaic carpet of moss</i>	
<i>Alien hut and landscape distortion</i>	
<i>Mentally begin walk</i>	
<i>Were the roots this intricate?</i>	
<i>Intuitive wayfinding</i>	
<i>Actually begin walk</i>	
<i>Survivors and scars</i>	
<i>First swingbridge</i>	
<i>Views and stop</i>	
<i>First tomtit</i>	
<i>Hacking the root system</i>	
<i>Boggyness</i>	
<i>Final stretch</i>	
<i>Sound before site</i>	
<i>Out</i>	

## Appendix B: Design Concepts

List of fully formed briefs with an indication of theme and literature influence:

### BRIEF 1

First learning: Hutting as an Experience distributed over time and space

- Influences: Ingold, Buchanan
- Themes: Rhythm, temporality

*What could a hutting experience over time and distance look and function like?*

Scenarios:

- A journey where walking and hutting occur at the same time, working together.
- An experience where destination and journey are reversed, the journey is 'hutting', and the destination is the 'walk'
- An experience with differing tempo/crescendos (thinking of the relationship in a score)

### BRIEF 2

**Second Learning: An experience is an event not a discovery. An event is a multitude of possible ensembles due to a range of factors affecting elements available**

- Influences: Ingold, maybe Massey
- Themes: Reversing perceived benefit

What are the scope of elements and combinations which could facilitate a hutting experience?

Possible themes:

- cultural influence (pakeha vs global (doc) vs maori)
- walk stuff vs hut stuff
- tramping section vs hut section.
- local perception versus foreign perception

### BRIEF 3

**Third Learning: Landscape as an event is an accumulative existence. It is in a constant cycle of input and output, both adding to and being added to.**

- Influences: Ingold, Buchanan

- Themes: Increasing the potential of having value in and thus giving opportunity for a human – landscape interaction.

How could an individual journey contribute to an evolving experience of a 'tramp?'

- a program which facilitates an unfolding design across time
- a design which considers a self-perpetuating journey
- an experience which is about adding to [ ]

BRIEF 4

**Fourth Learning: Perception of where designing occurs is misleading. Designing actually occurs where there is non-design.**

- Influences: Ingold, Buchanan
- Themes: Agency, Moment in time, Ensemble/assemblage

How could the experiences of hutting manifest around Ingold's concept of agency?

Possible 'toolbox':

- *identified collaboration* of elements
- forced collaboration of possible related elements
- forced collaboration of unrelated elements

Table 1 indicates the brief's met by each design concept and the use of specific dialogue concepts:

THEMES + BRIEFS + CONCEPTS			Design 1	Design 2	Design 3	Design 4	Design 5	Design 6	Design 7	Design 8
Hutting as an experience distributed over time and space	<i>What could a hutting experience over time and distance look and function like?</i>	-A journey where walking and hutting occur at the same time, working together. -An experience where destination and journey are reversed, the journey is 'hutting', and the destination is the 'walk' -An experience with differing temp/ crescendoes (thinking of the relationship in a score)	✓ ✓	✓  ✓	 ✓					
An experience is an event not a discovery. An event is a multitude of possible ensembles, due to a range of factor, which affect the elements available	<i>What are the scope of elements and combinations which could facilitate a hutting experience?</i>	-Cultural influence -Walk paraphernalia vs hutting paraphernalia -Tramping section vs hutting section -Local perception vs foreign perception	✓  ✓	 ✓	✓				✓	✓
Landscape as an event is an accumulative existence. It is in a constant cycle of input and output, both adding to ad being added to.	<i>How could an individual journey contribute to an evolving experience of a 'tramp'?</i>	-a program which facilitates an unfolding design across time -a design which considers a self-perpetuating journey -an experience which is about adding to	✓ ✓		 ✓	✓ ✓	✓ ✓	✓ ✓	✓ ✓	✓ ✓
Perception of where designing is misleading. Designing actually occurs where there is non-design	<i>How could the experiences of hutting manifest around Ingold's concept of agency?</i>	-identified collaboration of elements (identified through patterns emerging in map) -forced collaboration of as yet unrelated elements -A catalyst which encourages the user to be the designer		✓	✓ ✓	✓ ✓				✓
MAPPING DIALOGUE AS CRITERIA										
• A kinaesthetic activity			✓		✓	✓	✓	✓	✓	✓
• A temporal lense					✓	✓	✓		✓	
• Lines as spatio-temporal guidance				✓	✓					
• Taking cues from the experience			✓	✓	✓			✓	✓	
• Continual 'movement' of information						✓	✓	✓	✓	✓
• Dwelling and agency							✓		✓	
• Assemble and ensemble			✓	✓		✓	✓	✓	✓	✓
• Animate and inanimate				✓	✓					✓